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METROPOLITAN OPERA HAS "AIDA" PREMIERE

New York's Lyric Song Temple Inaugurates Its Usual Scintillating Season—Caruso, Matzenauer, Muzio and Amato Sing National Anthem

To paint a word picture of the annual premiere of the Metropolitan Opera House, would be to describe again a musical and social function which in point of lavish presentation on the stage, in the stalls, and in the boxes, can not be excelled by any other artistic occasion for sheer brilliance, polish, and politeness of tone. Therefore, the statement that the Metropolitan reopened its doors last Monday evening, November 12, and that the usual imposing spectacle was in evidence in the house and behind the footlights, suffices to fix the event in the minds of the musical and fashionable circles of this country and of lands across the seas.

A close observer might have noticed that the gowns of the box-holders appeared to be not quite as colorful as formerly, that the customary gorgeous display of precious stones appeared to have been curtailed, and that some familiar faces were missing in the "Golden Horseshoe." Then also, after the conclusion of the second act, the curtain was raised again while the principals lined up and with orchestral accompaniment sang "The Star Spangled Banner," while that proud flag and those of our allies were waved aloft by members of the chorus. If any one had doubted that patriotic spirit was in the atmosphere after that impressive demonstration, it was necessary only to look at the conductor's desk, which was draped with the national American colors. Tremendous applause and cheers greeted the anthem, as led by Roberto Moranzoni, and sung by Muzio, Matzenauer, Caruso, and Amato.

The operatic performance of the evening was "Aida," with the following cast:

The King	Basil Ruyssael
Amneris	Margaret Matzenauer
Aida	Claudia Muzio
Radames	Enrico Caruso
Ramfis	José Mardones
Amonasro	Pasquale Amato
A Messenger	Pietro Audisio
A Priestess	Marie Sundelius
Conductor	Roberto Moranzoni

As the one chiefly responsible for the success or failure of the evening, Roberto Moranzoni, the new conductor (formerly of the Boston Opera), should be considered first. Not many measures of the score had been heard before it was evident that this leader is a craftsman of skill and a responsive and imaginative wielder of the baton. He has his orchestral forces well in hand, the principals and chorus obey his beat faithfully, and he keeps an unfailingly sympathetic balance between the voices and the instruments. It was noticeable, too, in many of the tempo and dynamic nuances, that Moranzoni keeps a keen eye on the drama and adjusts his orchestral participation closely to the exigencies of the theatrical action. His phrasing is plastic, intelligent, eloquent. He has a delicate color sense. He possesses ardor. He is not afraid of a ringing forte, but he does not permit stridency or endeavor to astonish or overawe by mere noise. He knows the traditions as to tempi and other musical requirements. In a word, as exhibited in "Aida," Moranzoni's talents are of an exceedingly high order and he is one of the most valuable helpers the Metropolitan has acquired in recent years.

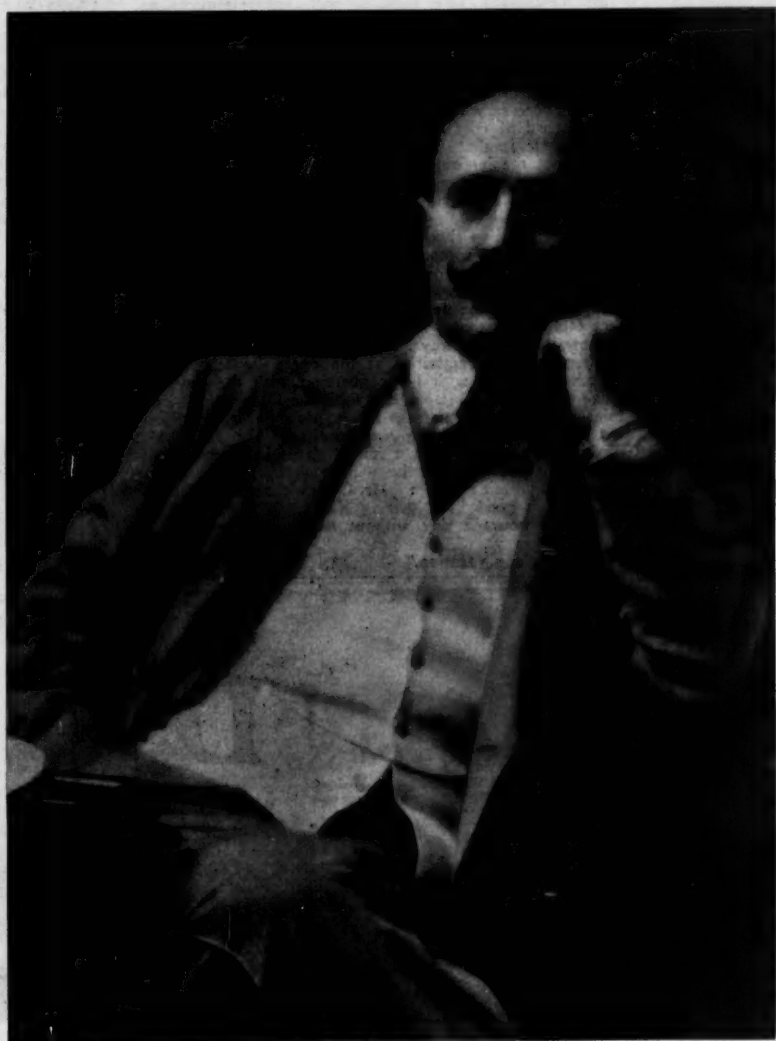
(Continued on page 19)

Dinh Gilly in Want

Those who learned to admire the art of Dinh Gilly, the Algerian baritone who sang here in the first opera given at the New Theatre, New York, in 1909, and who for some seasons was a member of the Metropolitan Opera Company, have been shocked to hear that he is literally starving in an internment camp at Raab, Lower Austria. The news came in the form of a letter addressed to Eugene Boucher, New York, from Marienne Roller, and enclosing one from the great baritone himself, dated August 27. Mr. Gilly spoke of a debt which he was desirous of discharging, and in her letter Miss Roller states that it was only to enable her to get the letter across the frontier that he spoke thus, as "he is now reduced to the last extremity, having literally nothing, as, of course, all his income was cut short at the

outbreak of the war." Miss Roller further declares that "Mr. Gilly will literally starve" if aid is not sent and sent soon. "The necessity is very real and expediency urgent. I do not know how many weeks my letter will be on the way; everything is so difficult now when you want to be expeditious." Mr. Gilly sent his greetings to many friends in America, and according to Miss Roller's statement he is now a perfect English scholar.

Miss Roller's communication is dated September 27, and, as she says, it is fearfully slow when the need is so very real and pressing and expediency necessary. Several New Yorkers have come to the aid of Mr. Boucher in the establishment of a fund for the artist's relief. "Any contribution, however small, would be more than welcome," he stated, "and it is to be hoped that Americans, even amid all the other duties which are calling them, will give liberally and speedily." Mr. Boucher's address is 32 Nassau street, New York, and all the money which he receives will be forwarded immediately to Miss Roller through the Swiss channels.



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MASCAGNI'S "ISABEAU" FAILS TO THRILL CHICAGO

Is Considered a "Succes d'Estime"—Under Campanini, Chicago Opera Opens Auspiciously—Brilliant Audience.

(By Telegram)

Chicago, Ill., November 12, 1917.

Mascagni's "Isabeau," a novelty for this city, was the work which opened the 1917-1918 season of the Chicago Opera Association at the Auditorium this evening. The theatre itself, redecorated and tricked out in a new regalia of cacophonous and inartistically vivid colors, presented a comic rejuvenation, thanks to the efforts of a decorator more zealous than discreet. The audience which greeted

the beginning of Cleofonte Campanini's eighth season was large and truly brilliant. Though an analytical review of "Isabeau," which only scored a succes d'estime, must be deferred until the next issue of the MUSICAL COURIER, it may be said that Mascagni is still a one-opera man. "Isabeau" is a symphonic tone poem, not a grand opera. The contributions of the principals were in every instance praiseworthy. An extended review of their work is necessarily postponed until next week, but it may be said briefly that Rosa Raisa as Isabeau covered herself with new glory. She was in superb voice and scored a genuine triumph. Crimi, singing gloriously in the part of Tolco, and Rimini, equally effective as Raimondo, shared fairly in the honors of the evening, while Maguenat and Nicolay were pillars of strength in their respective roles. Jeska Swartz, making her Chicago debut in this opera, was a distinct success as Ermytrude. The balance of the cast was homogeneously good throughout, and Cleofonte Campanini, the hero of the evening, dominated the performance from beginning to end from the conductor's desk. The work of both orchestra and chorus was of the same high standard as heretofore. The stage management was efficient and the perfection of ensemble presaged well for the season.

Campanini was called before the curtain after the first act. There were insistent demands for a speech and Campanini responded very cleverly by calling upon his orchestra to rise. Then, surrounded by several of his principals, he led them and the audience in a rousing chorus of "The Star Spangled Banner." There followed a tremendous outburst of patriotic enthusiasm, expressed in cheers and prolonged applause. The evening gave fresh evidence of the oft-proved fact that Campanini is a born operatic genius, a great conductor, and an impresario par excellence.

R. D.

Chicago Opera's Rental Here is \$45,000

The motion of Oscar Hammerstein to have a receiver appointed for the Lexington Avenue Opera House, New York, which was sustained by Supreme Court Justice Guy, was reversed last week in the

Appellate Division of the Supreme Court. The plaintiff in the action was the Manhattan Life Insurance Company, which is foreclosing a mortgage for \$450,000 for which the defendant is alleged to be in default. The property now is in possession of the Gersten-Kramer Amusement Company (named as co-defendant), who gave to the Hammerstein Opera Company a third mortgage for \$300,000, at two per cent, due three years from March 26, 1915. The theatre is under lease to the Chicago Opera Association at \$45,000 a year until June 1, 1918.

Leopold Auer to Visit America

Jascha Heifetz, the young Russian violinist, who achieved such a memorable success at his recent American debut at Carnegie Hall, New York, has received a cablegram from his celebrated teacher, Leopold Auer, congratulating him on that triumph. In the message Mr. Auer further states that he will probably visit America next February, so that he may witness himself the wonderful achievements of his celebrated pupil.

AGITATION CONTINUES AGAINST ENEMY MUSIC

Kreislner and Dr. Karl Muck Remain Targets for Attack and Abuse

From various parts of the country, chiefly the East, however, come reports of the continued feeling against the playing of German and Austrian music and the performances of German and Austrian artists. In Baltimore, as already reported, the Boston Symphony Orchestra did not give its concert there; Haverhill, Mass., asked Geraldine Farrar to put the national anthem on her song recital program; in Newcastle, Pa., the veterans of the Civil War appealed successfully to the mayor to prevent the concert of Fritz Kreisler, and various concerts by that artist also were cancelled in Pittsburgh and some of its suburbs.

The Boston Symphony Orchestra played in New York, Brooklyn, Philadelphia and Washington without molestation or any noticeable excitement among the auditors. "The

(Continued on page 27)

NEW STAGE PICTURES FOR OPERA, ORDYNSKI'S IDEA

The New Metropolitan Stage Director Speaks of His Plans

"Richard Ordynski, the new Polish stage director of the Metropolitan Opera Company, has some capital ideas on modernizing operatic stagings. Get a story," said the editor.

The next day Mr. Ordynski was found poring over a score of "Faust" in the "cave"—his workshop at the famous institution, a small and quiet room tucked away



RICHARD ORDYNSKI,
Stage director of the Metropolitan Opera.

in one corner of the great house. He is still a young man, though old in experience, and has done stage directing for many well known managers in Europe. Last year he was guest director for the production of "Canterbury Tales" at the Metropolitan Opera House, and this year is happy to be permanently located with that organization.

Mr. Ordynski explained to the writer that much of his inspiration for making changes in an opera's staging was obtained from reading the score thoroughly and listening to its music. "Operas are conventional, but there is no good reason why the acting should be set, the costumes too out of date or the scenery not modern. One can change the picture and make it more agreeable to the eye without affecting the music. When I say the acting is set, I mean that the chorus' movements are done like clockwork. The

music produces a certain physical influence—for instance, the sound of one chord plays a trick on their spines, and they immediately face the gate of the courtyard and hail the arrival of the prince with outstretched arms. Another chord is heard, and they turn around and sing to the conductor. Now that kind of conventional acting is good only for one reason—few mistakes may be feared. When one considers that a little concentration and proper instruction in dramatics will tend toward making the singers' movements easy and natural, without necessarily causing the opera to go to pieces because of the change, is it not worth the undertaking? My idea is to modernize the scenery, too, and to accomplish that end the services of the great artist, Urban, have been obtained. Now perhaps you may begin to think that the chorus will object to the change. But no! We have been working for several weeks and the change seems to be progressing very nicely and without noticeable opposition. The chorus is one of all nationalities, and its members are most willing to learn the new acting, which in itself is a great help toward the attainment of my ideals."

Although Mr. Ordynski is essentially an artist in dramatics, his love of music was chiefly responsible for his acceptance of the position at the Metropolitan.

"As much as I am interested in my own work, I would rather hear good singing any day in preference to looking at beautiful scenery and good acting, when accompanied by bad singing. The religion of opera is in its music. I believe, also, that an opera should have its own libretto and should not be based on any other story. For example, one must forget the 'Faust' of Goethe to do justice to Gounod's opera. The common difficulty is that people mix the two—a poetical work and a conventional opera."

Mr. Ordynski's face radiated with enthusiasm as he spoke. He told the writer that perhaps he was spurred on in his ambition to make his work fruitful by Mr. Gatti-Casazza. Of this distinguished manager, he said: "He is not only a capable manager and an artist—and justly so—but a friend to one and all. Managing is his business, but it is not necessary for him to go out of his way to say a kindly word of encouragement to those who come under his eye. It is that feeling of friendliness that spreads throughout the institution, from Mr. Seidel, the technical director, and William Guard, the press representative—who sees people's worth and gives them due credit—down to the last man of the crew. There is one French conductor, two Italian conductors and one German conductor. They all work in complete harmony and peace, such as I have never before witnessed anywhere. I say all this with sincerity. When I was a guest of the Metropolitan last year, I thought the feeling shown me was influenced by that fact. Now that I am one of the vast working corps, I know it prevails always."

Mr. Ordynski's activities at the opera house will not interfere entirely with his connection with the dramatic stage, inasmuch as his contract with the Metropolitan contains a clause which permits him to do other stage directing during the remaining six months of the year. Mr. Ordynski will also accept a few students in dramatics, although he declares that he will teach only those whose talent will permit a future. Mr. Ordynski says that success comes with good hard work. He has worked as much as twenty hours a day without becoming tired, and he hasn't had a vacation in years. "Success," he says, "is better than any vacation."

President's Wife at Muzio's Washington Recital

Claudia Muzio's first appearance in the national capital took place on October 26, when she opened T. Arthur Smith's Ten Star Series in a joint recital with Arthur Middleton at the National Theatre. In the Presidential box with Mrs. Wilson were Mrs. Jusserand, wife of the French Ambassador, and Mrs. Robert Lansing, wife of the Secretary of State. Other distinguished members of the diplomatic and resident society forces filled the house and enthusiastically acclaimed the charming prima donna's triumph. Appended are the opinions of the press:

Claudia Muzio, with soldier like cap and swagger stick, "a la militaire," the only reminder of war times save the absence of German song, won the audience immediately with her youthful buoyancy and charming manner. Her voice, clear and bell-like, rang out to best advantage in Italian opera. Her rendition of three French songs and a group of English songs, especially "Ecstasy" by Rummel and "At Dawning" by Cadman, sung as an encore, was beautiful.—Washington Star, October 27.

Claudia Muzio has a beautiful voice. Lovely to look upon, Miss Muzio is essentially the opera artist who has been well schooled in the standard literature of the opera, and who sings with vocal finesse and who also possesses dramatic heights and power.—The Times, October 27.

This was Washington's first opportunity to hear the young Italian soprano, who created such a sensation last winter by her performance of Aida with Caruso. Though unheard of before last season she is today one of the leading sopranos of the Metropolitan Opera Company. Her voice was at its best in "O Cieli Azzurri," from "Aida." The high clear tones were perfect.—Washington Herald, October 27.

Claudia Muzio, who has the grace, charm and beauty of youth, was at her best in the "O Patria Mia" aria from "Aida," revealing a voice of vibrant warmth, velvety timbre and dramatic intensity.—The Post, October 27.

Philip Bruce Scores in Maine

Philip Bruce, of Boston, an artist of exceptional ability and training, began his concert career this past season. His success, then, as well as his outlook for the present winter, foretells a brilliant career. Mr. Bruce received his training under the able tutelage of Ivan Morawski, of Boston, and has coached extensively with Emil Mollenhauer, also of that city. He possesses a virile tenor voice, which he uses with much skill and artistic understanding. During October, Mr. Bruce filled several important engagements. In Portland, Me., he was a soloist at the annual convention of the State Federation of Women's Clubs, where he sang "If With All Your Hearts," from "Elijah," and a collection of songs by Handel, Clusam, Parker and Weingartner. The large audience present on this occasion applauded Mr. Bruce enthusiastically, recalling him repeatedly until he



Photo by Jamieson Studio.

PHILIP BRUCE,
Boston tenor.

had rendered several encores. Moreover, since returning to Boston, Mr. Bruce has received from the Woman's Literary Union, of Portland, an affiliated unit, the following splendid testimonial, which, in the form of a resolution, was recorded in the minutes of that club:

Resolved, That the Women's Literary Union of Portland endorse the following:

Philip Bruce, of Boston, who recently sang before the State Federation of Women's Clubs in Portland, Maine, made a most favorable impression upon the large audience assembled. Mr. Bruce has a tenor voice of wide range and beautiful quality and sings with much intelligence and expression. His clear and admirable enunciation is a delight to the ear.

Mr. Bruce has a number of engagements for the fall and winter. Among the more important is an appearance as soloist with the Apollo Club of Boston.

GEORGE COPELAND

MR. GEORGE COPELAND is a remarkable pianist, remarkable in many ways. Hearing him, one forgets the limitations of the piano, its evil influence, its irritating aggressiveness and arrogance. The piano, rightly played, is a peculiarly intimate instrument. When played by Mr. Copeland, it makes an individual appeal, so that the hearer is conscious of this intimacy.

Mr. Copeland is justly famous as an interpreter of Debussy. No other pianist appearing in American concert halls is so successful in conveying the poetic spirit, the dreaminess of thought and suggestion, the mirage, the "atmosphere" of this impressionist. But Mr. Copeland is by no means a specialist; it is in his power to evoke the feeling and moods of the eighteenth century. He is the confidant of Couperin; Scarlatti has taught him the secret of Italian brilliance; Bach has put into his hands the music written by him for the clavichord. Mozart's classic purity and tender grace find in him simple and full expression.

Nor is the later romanticism foreign to this pianist. A sonata by Beethoven played by him is no longer formal and academic. The introspection and brooding of Schumann, his peculiar melancholy, his soaring aspiration, his shy confession, are revealed to the hearer as if he were alone with the composer. Nor with Mr. Copeland is there merely the "heroic" Chopin so loudly vaunted by pianists of formidable force and iron fingers.

Few pianists have Mr. Copeland's beautiful touch; few his irresistible rhythm, as shown in his interpretation of Spanish dances. It might be said of him, as Swinburne said of Coleridge, that he is lonely and incomparable.

Boston, 1917.

PHILIP HALE

Management: A. H. HANDLEY, 160 Boylston Street, Boston
(Mason & Hamlin Piano)

ANNA FITZIU

Management: R. E. Johnston

— SOPRANO —

Chicago Opera Association

1451 Broadway, New York City

"BUTTERFLY" BEGINS BOSTON OPERA COMPANY'S SEASON

Miura Scores Usual Success in Baltimore—Large Audience Enjoys Fine Performance—"Rigoletto" Completes First Day's Bill

If an auspicious opening is a good omen, for a successful season, then the Boston Grand Opera Company will have a most satisfactory winter. The season of 1917-18 began with great éclat at Baltimore, Saturday afternoon and evening, November 10; "Butterfly" was the matinee, and "Rigoletto" the evening performance. The Lyric Theatre, while not filled to capacity, nevertheless housed an audience of very satisfactory size, particularly at the evening performance. At the matinee Tamaki Miura appeared as Cio-Cio San, a role in which she has been heard here before. At each succeeding hearing of this little artist one is impressed with new beauties in her interpretation. Yesterday's work was a piece of consummate art. In the "Un bel di" aria she sang as one inspired. And, en passant, one should not forget to mention the charming little child, who showed such intelligence in his acting—or one would better say *her* acting; as it seemed to be a little girl who took the part.

Riccardo Martin was the Pinkerton. Suzuki was excellently sung by Irene Pavloska. Her voice is of pleasing quality and her acting of the role beyond cavil.

Sharpless was sung by Graham Marr, whose voice is pleasing and acting adequate.

The other roles were taken by Georgio Puliti, Paolo Ananian and Romeo Boscacci. Agide Jacchia conducted with fine discretion. The orchestra is one of the most satisfactory elements of the company.

"Rigoletto," of course, required much less from the orchestra. Jacchia again conducted with a master hand. The notable event of the evening's performance was the American debut of Ada Navarrete, the young soprano from Yucatan. Mme. Navarrete's voice is rather light in the lower register, but this is more than atoned for by its marked sweetness in the upper. Even the highest notes of the coloratura flights were noticeably sweet, and charmed the ear as tones and not merely remarkable gymnastic feats. The singer received an overwhelming ovation at the close of the "Caro Nome" aria, and the performance of the opera was held up for several moments. Much disappointment was felt over the non-appearance of that fine artist, George Baklanoff, whom so many had gone expressly to hear. His place was taken by Eduardo Lajarazu, a Spanish baritone, whose voice is rich and lovely, but whose acting lacks the finesse which George Baklanoff brings to the role of Rigoletto. He was well received, however, and made a pleasurable impression. Ernest Davis, the tenor, has a light voice of lyric quality, which blended well with that of Mme. Navarrete. Maddalena was sung by Fely Clement, a Baltimore contralto. Mme. Clement's voice is rich and smooth, and her acting admirable. The quartet received another ovation. In fact, the whole performance was greeted with marked appreciation by the audience. Pablo Ananian was an excellent Monterone. Both performances were opened by the singing of the "Star Spangled Banner" by Sarame Raynolds and closed with "La Marseillaise," sung by Barbara Maurel, in costume. D. L. F.

The St. Louis Orchestra Deficit Is Over \$37,000

At the recent annual meeting of the St. Louis Symphony Society, reports from various standing committees were read and the income and expenditure account was submitted. According to this, the total deficit for the year 1916-17 is \$37,370.55. While this is a discouraging amount, it is reported that, "the St. Louis Orchestra, having weathered about thirty-five annual deficits, will likewise dispose of the present one." These expressions were received with much enthusiasm by the more than one hundred persons at the meeting. A defense committee has been formed by the members of the orchestra, and its purpose is to maintain the proper relations between them and the governing body of the St. Louis Symphony Society, which is urged to give employment as far as possible to St. Louis musicians. The nominating committee unanimously recommended the election of the following officers and board of management for the ensuing year, and the suggestion of the committee was carried out:

President, John Fowler; vice-presidents, Hanford Crawford, Archer W. Douglas, Hugo A. Kochler, George D. Markham, Mrs. Philip N. Moore, Mrs. W. A. McCandless, James E. Smith; treasurer, Hugo A. Kochler; secretary, Mrs. J. G. Gaines; board of management, Mrs. Hudson E. Bridge, Mrs. John T. Davis, Jr., Lizzie H. Drey, Mrs. Francis G. Eaton, Mrs. Victor Ehling, Edward A. Faust, Mrs. John A. Fowler, John Fowler, Mrs. M. A. Goldstein, Benjamin Gratz, Walter Hennig, Ewing Hill, Clarence H. Howard, Mrs. J. B. M. Kehler, E. A. Kieselhorst, Mrs. Claude Kilpatrick, Daniel K. Catlin, Ernest R. Kroeger, J. D. Wooster Lambert, Adolph A. Meyer, Mrs. Harvey G. Mudd, Joseph Pulitzer, Jr., Mrs. Charles M. Rice, Oliver F. Richards, Mrs. Horace S. Rumsey, Mrs. Edward H. Semple, S. L. Swartz, Mrs. B. J. Taussig, J. P. Thomy, Charles Wiggins, Dr. Alexander S. Wolf and the vice-presidents.

Philharmonic's First Tour a Success

On its recent short tour, the first of the present season, the Philharmonic Society of New York met with a success which gives every assurance of another splendid season for the orchestra on its remaining out-of-town trips. Despite the prevailing spirit of war-time economy which exists all over the country, the Philharmonic played to crowded houses in Wilkesbarre, Albany and Holyoke, the three cities included in the orchestra's trip. In Irem Temple, Wilkesbarre, Conductor Stransky and his men met with an ovation which started with the opening bars of the "Star Spangled Banner," and followed each number until the concert conducted with Tschaiakowsky's "Theme and Variations." So evident was the pleasure of the public that, before the audience left the concert hall, the Philharmonic was secured for a return engagement by manager Leo Long. In Albany, the concert in Harmanus Bleecker Hall, with Guionar Novaes, the Brazilian pianist, as soloist, met with another outburst of enthusiasm from

press and public. The Albany Argus declared that "Josef Stransky is without a peer in his remarkable knowledge and interpretation of orchestral scores. His men seem to receive their inspiration from the end of his baton, and their work is a marvel of skill and artistic feeling. Never once does either Stransky or his orchestra lose command of the situation, and their execution is second to none in the country."

In Holyoke, the accommodations of City Hall proved to be inadequate to meet the demands of all those who wished to hear the concert. The Springfield Republican in commenting on the concert records the fact that many music lovers were turned away. The Republican goes on to say, "Seldom does one hear so spirited and brilliant a performance.... At the beginning of the program, orchestra and audience arose and joined in 'The Star Spangled Banner,' which the orchestra, one of the most cosmopolitan in the world, played with an energy and spirit which made the performance anything but a perfunctory ceremony."

At every concert, the Philharmonic was called on to respond to an encore. In Wilkesbarre the entire audience refused to consider the concert over, even after its demands for an encore had been answered, until Conductor Stransky brought the Orchestra to its feet, when the audience went slowly out, still applauding.

Letz Quartet at Auxiliary Club

The Letz Quartet was heard at the second of the chamber concerts given by the People's Symphony Concerts Auxiliary Club, November 2, at the Washington Irving High School Auditorium. A large and appreciative audience was present.

A lecture was given by F. X. Arens preliminary to the concert, in which he called attention to the negro and Indian elements found in Dvorák's "New World" symphony and his quartet in F major, op. 96. This quartet was especially well performed, Mr. Letz and confrères entering into the jocular spirit of the scherzo. Franck's piano quintet was also well performed, Erno Rapée pianist, collaborating efficiently with the strings.

David and Clara Mannes give a sonata recital November 17, as the next of the series, when the program will include Mozart's sonata in D major; "The Juggler," Old French; G minor sonata, Wolf-Ferrari, and Dvorák's Slavic sonata, G minor.

Mme. Whistler Opens Season's Series of Studio Musicales

Grace Whistler, contralto, gave the first of her season's series of studio musicales on Sunday afternoon, November 4, at her New York studio. The artistic rooms were crowded. Mme. Whistler sang with excellent style and effect, being first heard in a sacred duet with one of the pupils. Later she gave artistic interpretations of an aria from "Jeanne d'Arc" (Tchaikowsky), "D'une prison" and "Reverie" (Hahn), and a dainty little song from the Old French. Her last group comprised "Dawn in the Desert" (Ross), "My Bairnie" (Vannah), and "Floods of Spring" (Rachmaninoff), the last by request. Another urgent request brought the singing of "The Danza" (Chadwick). Madeleine Miller played artistic accompaniments for all these songs.

Several assisting artists lent charm to the occasion. Nicholas Garagusi played several violin solos, including one of his own compositions. He was accompanied first by Erno Rapée and later by Miss Miller, whose skill in sight reading should be mentioned. Signor Garagusi was received with enthusiasm. Jack Storey told of the woes of "Sam McGhee" and gave other interesting monologues. Lillay Teed in several harp solos proved a young girl's skill on her difficult instrument. Madeleine Miller played piano numbers by Grieg and MacDowell.

Mme. Whistler announced her next musicale for December 2, and none of those who heard and enjoyed the first will want to miss it.

H. I. Bennett Joins Pacific Coast Musical Review

H. I. Bennett, formerly managing editor of the *MUSICAL COURIER*, has effected a partnership with Alfred Metzger, editor of the *Pacific Coast Musical Review*, published in San Francisco, and will become the managing and associate editor of that publication. Mr. Bennett was in New York last week on business connected with his new venture, and now is en route to San Francisco. It is understood that the Metzger-Bennett paper will be enlarged very shortly, and purposes to devote itself to music on the Pacific Coast. With the experience gained in the musical atmosphere in the larger musical field of the East, Mr. Bennett should be a valuable acquisition for Mr. Metzger and for musical interests generally in San Francisco.



OLIVE KLINE—Soprano

Triumphs in "Elijah" at St. Louis Music Festival Sept. 18th
RE-ENGAGED TO SING THE CREATION NOVEMBER 20th

Richard L. Stokes in the St. Louis Post-Dispatch says

"The feature of the entertainment was Olive Kline's rendition of the 'Shadow Song,' from Meyerbeer's 'Dinorah,' in which she gave a surprisingly gifted exposition of the almost obsolete art of coloratura. To this display of vocal fireworks she brought great flexibility of voice, a smooth and rapid trill, dainty staccato effects and remarkable agility and ease in delivering the most difficult roulades."

"But finest of all was the loveliness and purity of her tones, which showered down in a rain of crystalline notes, exquisitely clear and true. The head register tones were particularly charming, though throughout its range her voice had a delicious sweetness."

W. R. Hargreaves,
St. Louis Republic

"The audience was brought to its feet and thunderous applause burst forth at Olive Kline's splendid soprano response to Elijah, bidding him depart."

CONCERT ORATORIO RECITAL

MGT. WOLFSOHN BUREAU, 1 W. 34th St., N. Y.

CHARLES COOPER

THE YOUNG AMERICAN PIANIST

SCORES IN NEW YORK RECITAL AT AEOLIAN HALL NOVEMBER 6TH

WHAT THE CRITICS SAY:

New York Evening Mail:

There are few blessed with a true individuality of tone and among these few is Charles Cooper. Mr. Cooper possesses such unusual gifts that it is not surprising to find him already equipped with a definite following. His type of performance, however, should have a far wider appeal and it is to be hoped that the general American public will not much longer withhold its hearty appreciation from this distinguished talent produced by its native land.

New York Herald:

Mr. Cooper has a marked sense of rhythm, and gives a simple straightforward reading. His tone is rich and always beautiful.

New York Tribune:

Mr. Cooper is an excellent musician. He possesses finish of style and considerable feeling for tone color. An audience of very good size applauded Mr. Cooper warmly.

New York American:

Mr. Cooper possesses an agreeable and attractive style, throws a strong light on the poetic side of the work being presented, secures a charming, searching tonal quality from the instrument and is well provided technically. His interpretation of Beethoven's Sonata in E flat was dignified and dramatic, and revealed many of the hidden beauties of the work.

SEASON 1917-18 NOW BOOKING

Address All Communications, Secretary to Charles Cooper, 61 W. 49th St., New York City

Thousands Applaud Cecil Arden

Cecil Arden, the young American singer who is to be heard by her countrymen as a member of the Metropolitan Opera Company this season, sang before 20,000 people in the ten different concerts in which she appeared with Mischa Appelbaum in his recent campaign work for the re-election of John Purroy Mitchell as mayor of New York. At Durland's, she appeared as assisting artist with Maximilian Pilzer, before an audience of 5000, and with Richard Buhlig at another large and enthusiastic audience. At all of these concerts, Miss Arden achieved marked success with Buzzi-Peccia's "Morenita," a recent composition,



CECIL ARDEN,
Of the Metropolitan Opera Company.

written after the manner of a typical Spanish song which bids fair to rival his "Lolita" in popularity.

In addition to her operatic appearances, Miss Arden will sing on January 4 in the Biltmore Series of Morning Musicales, her associates being Anna Case, Mischa Elman and Louis Graveure. The following day she will be heard on a program with Mischa Elman. Tomorrow (November 16), she appears as soloist before the Mundell Club of Brooklyn, and on November 30, she will be heard at a meeting of the Humanitarian Club. She also will sing at the Newark Festival next April.

Arthur Hackett Having Brilliant Season

The opening month of the musical season of 1917-1918 was both a busy and a splendidly successful one for Arthur Hackett. It started with his appearance at the Worcester Festival on October 4, and closed with several concert appearances with Geraldine Farrar in New England and a naval benefit concert at Symphony Hall, Boston. Inscribed on the fly-leaf of his score of Henry Hadley's "Ode to Music"—in which Mr. Hackett sang the tenor role at the Worcester Festival—is the following tribute from Dr. Henry van Dyke, author of the poem to which the music was set, "For Arthur Hackett who sings as a poet," while the Worcester Telegram stated that "Mr. Hackett has a voice that places him apart from other tenors." In the middle of the same month, the tenor sang in Canada, with the Elgar Choir at Hamilton, winning the enthusiastic encomiums of press and public; notably from the Toronto Globe reviewer, who expressed the sentiment that he "revealed a lyric tenor voice of exceptional beauty and sang with exquisite finish." Singing at Pittsfield, Mass., on October 23, the Berkshire Eagle echoed all the above praises with the statement that "Arthur Hackett's success was instantaneous and unbounded. He has personality plus a glorious voice, and he makes the best of both of them. The audience just couldn't get enough of him."

Idelle Patterson and Gustaf Holmquist Sing

The great audience which was present at the Swedish Lutheran Festival in celebration of the fourth centennial of the Reformation at Carnegie Hall on Friday evening, November 9, were fortunate in hearing in the musical part of the program two such capable artists as Idelle Patterson, coloratura, and Gustaf Holmquist, the well known Chicago bass. Miss Patterson sang "Caro Nome," from "Rigoletto," Handel's "Care Selve" and several songs, all most acceptably. She has a voice of unusual purity and pleasing quality and the excellence of her vocalism won her well deserved acknowledgment from the audience.

Gustaf Holmquist sang the solo part in a chorus of Grieg's "Gen score hvide flok," "Why Do the Nations Rage," from "The Messiah," and a group of Swedish songs, besides the two or three encores which were demanded by the audience. He has a beautifully sonorous voice, more flexible than that of the average bass and under fine control at all times, and his interpretations give constant evidence of a high order of musical intelligence. Archibald Sessions was his accompanist. It was Mr. Ses-

sions' first public work since he came to New York to settle and his finely sympathetic work proved his right to a place in the first rank of that particular branch of the profession which he especially fancies.

Lenora Sparkes Delights Big Macon Audience

The English soprano, Lenora Sparkes, was heard after prolonged anticipation by a large audience of Macon music lovers last Saturday at Wesleyan Chapel. Miss Sparkes came to Macon especially to open the Wesleyan Artist Series. She left early Monday morning and will sing at the Metropolitan Opera House, New York, Saturday afternoon. She has been with the Metropolitan for seven years, and sings in a greater number of operas than any other soprano in the company.

The audience realized at once that they were listening to an artist of distinction, and gave evidence of genuine pleasure in her work. The program was of pleasing variety. Beginning with an Italian group, Miss Sparkes demonstrated her vocal mastery in arias of Puccini, Mascagni and Catalini, which were wonderfully interpreted. The artist's French group was a revelation in the diction of that language. She speaks and sings French like a native. The "Air de Lia" of Debussy and Massenet's "Hérodiade" aria were sung with superb vocal art, abundant temperament and exquisite musical intelligence. The final group included five English songs. Though the applause would have warranted it at the conclusion of nearly every song, Miss Sparkes added only three encores, including "Ma Curly Head-House" and "Somewhere a Voice Is Calling," among the most popular numbers sung. The singer accepted gracefully the lovely flowers presented by Macon admirers.

The voice of this prima donna soprano has in it something which responds to every shade of thought and feeling spontaneously, almost unconsciously. Indeed, she possesses that pleasing color of tone which has to be born in a singer. Her stage presence and dramatic power are unusually marked.

The following excerpts from her criticisms will show the favor with which she was received:

PRIMA DONNA SCORES TRIUMPH AT WESLEYAN.

It is doubtful if any among the large audience which listened to Lenora Sparkes sing at Wesleyan College last night could have detected a trace of the severe cold which has held the singer a prisoner for several days in her apartments at the Dempsey. Miss Sparkes' art rose gloriously above the infirmities of a human illness and gave to an appreciative audience more genuine musical pleasure than they have had in many a day. It would be impossible to single out any particular numbers for remark. The artist's standard of vocal perfection was evident throughout the entire program. It must be said, however, that her Italian group was by far the most artistic treatment of the early and modern Italian eras ever heard in Macon. The Wesleyan Artist Series management is to be congratulated upon having so splendid an artist as Lenora Sparkes to open its season.

A \$100,000 Auditorium for Yaphank

Thousands of New Yorkers assembled on Sunday evening, November 11, at the Seventy-first Regiment Armory in order to participate in the community chorus, directed by Harry Barnhart, and to listen to some patriotic speeches. A band from Camp Upton, Yaphank, furnished the music for the songs, a few of them being "The Marseillaise," "There's a Long, Long Trail," "Pack Up Your Troubles in Your Old Kit-Bag," etc. "Over There" (the song for which Leo Feist recently paid George M. Cohan \$25,000) was sung enthusiastically by the audience. Mr. Barnhart is most desirous of securing about \$100,000 with which to build an auditorium for the "boys" at Yaphank. A number of large subscriptions have already been secured, and there is little doubt in the minds of those in charge that the amount desired will be forthcoming. About \$5,000 was pledged at the sing on Sunday evening, and a further opportunity will be given to those attending subsequent rallies to be given November 18 and 25.

Wynne Pyle's New York Program

At her New York piano recital, on Monday evening, November 19, Wynne Pyle will play the Beethoven-Seiss "German Dances," the Gluck-Sgambati melodie, Paderewski's theme and variations, Schumann's toccata, Brahms' capriccio, op. 76, F sharp minor; the Franck-Bauer prelude, fugue and variations; Chopin's F sharp minor polonaise; Scriabine's twelve preludes, and Liszt's F minor etude.

Miss Pyle played recently on tour with the Cincinnati Orchestra at Dayton, Ohio. The Evening Herald of that city (October 31) said of her reading of the Liapounow concerto that "she possesses uncommon musical gifts and a keen mentality." The Daily News of the same city and date reports that Miss Pyle won her way into the affections of the audience, that her technique was all that could be wished for, and that she was forced to respond several times to the enthusiastic plaudits.

D. H. Schmidt, Jr., in the Army

David H. Schmidt, Jr., son of David H. Schmidt, the well known piano hammer manufacturer, is in the National Army at Camp Upton, New York. The junior Mr. Schmidt is a violinist well known in the musical world in Poughkeepsie and in New York as well. He organized the Poughkeepsie Symphony Orchestra and has appeared as soloist in a number of concerts at Vassar College each year. Mr. Schmidt, needless to say, is one of the leaders in musical life at the camp.

Gruppe to Give Moor Work First Hearing

Paulo Gruppe, the Holland-American cellist, assisted by Viola Cole, the Chicago pianist, is announced for a concert at Aeolian Hall, New York, November 23. The principal

work of the evening is the concerto for cello, op. 64, by E. Moor, which is to be given its first hearing in America at this time. It is said to be one of the composer's finest works for cello, and very difficult for the solo instrument. The other numbers are to be: Prelude air, finale for piano, C. Franck; "Nina," for cello, Pergolesi; scherzo, Klengel; arabesque for piano, Schumann; berceuse, Chopin; "Jardins sous la Pluie," Debussy; Sicilienne for cello, Faure; sarrabande, Bach; "Vita," Popper.

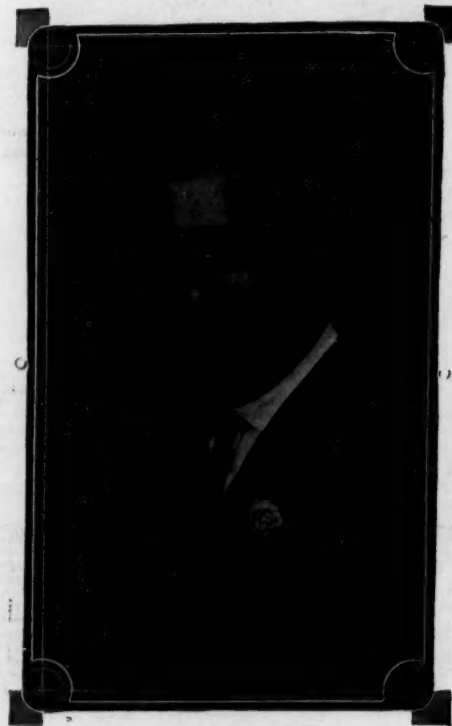
Giorgio M. Sulli's Studio Notes

Many of Giorgio M. Sulli's pupils are becoming well known in musical circles, and their services are in great demand.

On November 3, the Lodge Palermo of the Order of Italy's Sons gave a benefit concert at Labor Temple in New York when four of Sulli's pupils were heard. They were Adele Manna, Catherine Conway, Amelina Miranda and Paolo C. Romano, whose singing was all that could be desired. Adele Manna, a young lyric soprano, who won high praise last month at the Aeolian Hall and also created an excellent impression at the Italian Bazaar at the Terrace Garden, has been engaged for a tour of concerts in Canada, to start in November. She has been studying but little over a year, and Mr. Sulli is her first and only teacher. She sang "Caro nome," from "Rigoletto," and Musetta's valse. Miss Conway's beautiful dramatic soprano was greatly enjoyed in "Pace, mio Dio," from Verdi's "La Forza del Destino." Amelina Miranda, who possesses a coloratura soprano of great range and beauty, won the heart of the audience by her masterly rendition of the cavatina from the "Barber of Seville," and Proch's theme and variations. The tenor, Paolo C. Romano, showed a pure lyric voice and good style, singing an air from "Mignon" and a duet from "Traviata" with Miss Manna. Maestro Sulli presided at the piano with his habitual skill.

At a reception given in honor of the Brazilian Consul at the home of Vicente Ferreira de Moraes, New York, in addition to Mme. Miranda and Paolo Romano, three other pupils of Maestro Sulli were heard, Mrs. Paul P. Domack, coloratura soprano, who created a furore with her rendition of Filina's polacca from "Mignon" and "Dinorah" valse; Mrs. Sulli, whose beautiful dramatic soprano was displayed in the racconto from "Cavalleria Rusticana" and "Vissi d'arte" from "Tosca," and Florence M. Swaim, whose voice is a rich, deep mezzo-contralto and who gave an artistic and thoroughly enjoyable interpretation of the aria from "Samson and Dalila" and other songs in English. Miss Swaim, who has been studying with Mr. Sulli for the last three years, is an accomplished singer, and is the soloist of the First Church of Christ Scientist, Jersey City, N. J., which position she obtained last year.

Mary A. Williams is another soprano coming to the front under the Sulli tutelage. She has made frequent appearances at clubs and musicales. Another young pupil



GIORGIO M. SULLI.

of whom Mr. Sulli expects many good things is Jean White.

Most of these young singers will be heard in important roles next spring, when Maestro Sulli will conduct the orchestra for a grand opera season in New York, at which time the great Italian actress, Mimi Aguglia, will make her American debut. At present she is studying with Mr. Sulli the roles of Carmen and Mignon. She will also be heard in "Cavalleria Rusticana," "Fedora," "Romeo and Giulietta" and "Favorita." The repertoire to be given will include the "Huguenots," "Norma," "Ernani," "Ballo in Maschera," "La Wally," "Tosca," "Rigoletto," "Pagliacci," "Don Pasquale," "Puritani," "Barbiere di Siviglia" and others. As one can easily see, the new residence-studio of Maestro Sulli, now located at 267 West Seventieth street, is one of the busiest spots in New York.

WHAT THE NEW YORK CRITICS SAY ABOUT FREDERICK GUNSTER TENOR

IN RECITAL, AEOLIAN HALL, OCTOBER 26th, 1917

THE AMERICAN:

"A rare treat was afforded those who attended the first New York song recital of Frederick Gunster, which was given at Aeolian Hall last night. Not only does Mr. Gunster possess unusual gifts of voice and intelligence, but he also understands the selecting and arranging of a delightful program. Mr. Gunster is an American whose education in music has been accomplished by eminent European tutors. His performance last night was one of the most delightful of the season. His voice is a light, lyric tenor, luscious in quality and broad in range. It is fluent and flexible and at all times under perfect control. He has the faculty and the habit of sustaining and shading the final note in a phrase, and spinning it out to the merest thread of tone. Added to his other talents is Mr. Gunster's faultless diction, when it is known that he sang in Italian, German, French and English, and that the words in each were clear as crystal, it can readily be realized how pleasurable his offerings were."

THE SUN:

"He sang such numbers as Gluck's 'O del mio dolce ardo' with much finish of style, with admirable sustained phrases and with taste. The clearness of his enunciation was excellently exhibited in English as well as in other languages."

THE EVENING MAIL:

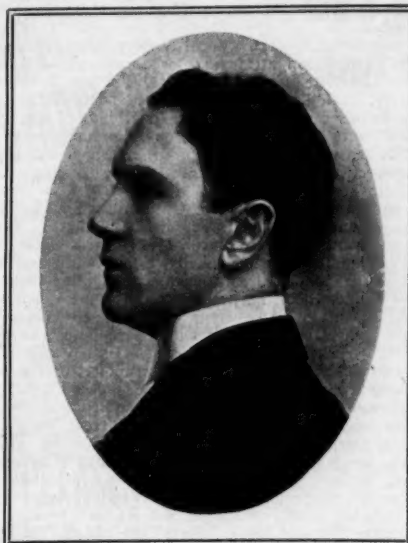
"He is obviously an accomplished artist with an ease of style which suggests a thorough command of his field. The voice itself possesses an ingratiating quality and is always used with intelligence. Mr. Gunster showed a convincing ability to interpret Gluck, Schubert, Mendelssohn, as well as the modern Frenchmen and contemporary Americans. His enunciation was consistently clear."

BROOKLYN DAILY STANDARD-UNION:

"A voice at once magnetic and forceful, with a good command of the several languages he essayed, the Gunster recital was pleasing and creditable."

THE TRIBUNE:

"Aside from vocal power and sensuous beauty of timbre, Frederick Gunster, a young tenor, who gave a recital last night in Aeolian Hall, proved to be one of the most pleasing artists who have recently made their debut before us. He sang with exquisite taste, crystal enunciation, a fine sense of line, and with unusual intelligence. His singing of Gluck's 'O del mio dolce ardo' was a lesson in the classic style. He gave Purcell's 'Passing By' with sentiment and distinction, and Schubert's 'Am Meer' and 'Wohin?' with rare sympathy. Mr. Gunster is a welcome addition to the ranks of our concert artists."



CHICAGO PRESS COMMENTS

IN RECITAL, ZIEGFELD THEATRE, NOVEMBER 7th, 1917

CHICAGO DAILY NEWS:

FREDERICK GUNSTER RECITAL

BY MAURICE ROSENFELD

One of the most pleasing song recitals of the season was that which Frederick Gunster gave at the Ziegfeld Theatre yesterday morning. Mr. Gunster has a lyric voice of great charm, a method which is highly musical, including excellent breath control and very good diction. He sings with keen appreciation of the musical values of his selections and projects the moods and emotions of his songs to his hearers in artistic fashion.

His recital began with a Gluck aria, which at once established him as a singer of attainments. It was given with fine tone quality and clear enunciation. Two Schubert songs, "Am Meer" and "Wohin?" were sung with the proper interpretative requirements, and Mendelssohn's "The Garland," a lyric unknown to most musicians, proved a good vehicle for Mr. Gunster's art. Cesar Franck's "La Procession" is rather heavy for his voice, though it was well presented; Debussy's "Romance" does not belong to this modern French writer's best works, while "D'une Prison" by Reynaldo

Hahn is a fine poetic piece. Godard's rather conventional "Embarquez-vous" closed the second group.

There were also three songs by Gertrude Ross and a miscellaneous half dozen songs by American writers on the program. Gertrude B. Bartlett played excellent accompaniments.

CHICAGO EVENING AMERICAN:

GUNSTER IN FINE VOICE

New York Tenor Sings Some Fine Things With Excellent Musicianship at Morning Musical
BY HERMAN DEVRIES

Mr. Gunster is a successful importation, successful in personality and singing, a tenor who makes you forget he is a tenor, but not that he is an artist.

His voice is of suave, delightful quality, easy in emission and trained toward excellent enunciation and shading.

THE TIMES:

"Mr. Gunster has a light but manly voice, unforced and often of appealing quality. His command of languages he obtained abroad, at Naples, Munich and London. He showed intelligent discrimination of style in classics of Gluck, Purcell, Schubert and Mendelssohn, and some modern Frenchmen."

THE MORNING TELEGRAPH:

"Frederick Gunster displayed the waxing glories of his fine tenor voice in a diversified program of eighteen captivating numbers."

THE EVENING WORLD:

"His voice is of pleasing quality and he applies it with intelligence to the songs that he sings. He began with Gluck's 'O del mio dolce ardo' and Purcell's 'Passing By,' which won for him instant favor. Schubert's 'Am Meer' and 'Wohin?' which followed, were greeted vociferously."

BROOKLYN DAILY EAGLE:

"The song recital by Frederick Gunster, last night, at Aeolian Hall, introduced that tenor, with rare sympathy in his voice. Schubert's numbers were 'Am Meer' and 'Wohin?' sung with discretion and charm. Mendelssohn's 'The Garland' was interpreted well. In 'O del mio dolce ardo' by Gluck there was rich visioning. . . . Mr. Gunster sang them with alternate spirituality, sombre emotion and joy."

DEUTSCHES JOURNAL:

"American singer makes very favorable impression. . . . The singer possesses an agreeable, light timbred and even, lyric tenor voice which he uses with taste and technical polish. In old airs and songs by Schubert, he gave evidence of excellent voice culture. The delivery of Reynaldo Hahn's 'D'une Prison' was classical."

His classic air, "O del mio dolce ardo," by Gluck, showed complete knowledge of true legato singing.

In the German group his diction was very pure.

SHADING DELICATE

For example, Reynaldo Hahn's "D'une Prison" was shaded with much delicacy and refinement, as was Debussy's "Romance."

CHICAGO HERALD:

THE GUNSTER RECITAL

BY FELIX BOROWSKI

In the unfolding of the entertainment, Mr. Gunster demonstrated that he is an earnest musician, that he knows something about the art of song, as well as something about the art of music—two things not invariably synonymous. The seriousness, the intelligence, the musicianship . . . His singing does indeed give pleasure.

The program presented some interesting music. A large portion of it was American made. Lyrics by Earl Cranston Sharp, Marshall Bartholomew and Mr. Cadman were pleasant to hear and they were well sung.

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The Baldwin Piano

the ear of the cultured public, the allegiance of the artist and the greatest of great awards.

Of a De Pachmann interpretation of the Chopin Mazourkas on the Baldwin Piano, Mr. Henry Krehbiel wrote:

"A tone that seems to overflow the keyboard, yet I have heard it sink to a whisper."

HEAR THE BALDWIN!



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ALBANY

A glee club, the first in the history of the school, which is more than 100 years old, has been organized in the Albany Academy. Mrs. Frank van A. Miller, director of the musical clubs of the academy, will act as director. Dr. Henry R. Warren, head master for more than thirty years, promises more time for music this year than usual. Francis H. Griswold has been elected president.

The Albany Community Chorus, which was organized a little more than a month ago with a membership of less than 500, now has a weekly attendance of more than 1,000. At the last rehearsal, an assembly of 1,300 crowded the Education Building, where Alfred Hallam directs the "sings." The favorite new songs are "The Flemish Lion," the national song of Belgium, and "When the Great Red Dawn Is Shining."

William L. Widdemer, organist and choirmaster of the Madison Avenue Reformed Church, is planning to present Cowen's cantata, "The Rose Maiden," at the annual choir concert next month with Christian T. Martin, Georgine Theo Avery, Frederick J. Maples and C. Bertrand Race as soloists.

The Harmonic Club, Helen M. Sperry directing, is to give a series of concerts this winter. C. Bertrand Race, bass, a former member of the Henry W. Savage English Grand Opera Company and for several years soloist in St. George's Church, New York, has been engaged as soloist in the Madison Avenue Reformed Church.

Marietta White, soprano, has taken the position of soprano soloist in the First Presbyterian Church, succeeding Grace Klugman Swartz, resigned.

Harry Allan, of New York, formerly tenor soloist in the Cathedral of St. John the Divine, has come to Albany, his former home, to live. He has joined the Mendelssohn Club.

Helen Jeffrey, violinist, is appearing in recital in many of the larger cities. Among her engagements is a recital in February before the Friday Morning Musical Club of Washington.

The concert of the Troy Vocal Society, which has begun its forty-third season, attracted a large audience. The soloists were Charlotte Bord-Gilbert, Mrs. Clarence T. Weaver, George W. Franklin, Roy H. Palmer and Harold E. Dow. Dudley Buck's cantata, "The Nun of Nidaros," was sung, and there were several solos and quartet numbers as well. C. A. Stein conducted, and the program, which was a popular one, closed with the entire society singing "Over There."

Mr. and Mrs. Edgar S. Van Olinda, Cordelia L. Reed, Mrs. J. J. Connors, Julia M. Verch, Mrs. James T. Taafe, Margaret Ryan, Helena Bernardi, Mrs. John J. Carey, Mrs. John T. Crummey, Elizabeth Kelly, Edna Walsh and Margaret Hart are among the musicians contributing their services to the afternoon musicales given for the Cosmovilla.

While on his way to choir rehearsal eleven-year-old Marinus Voorhaar, of Holland Dutch parentage, was struck by an auto truck and fatally injured. His boy choir companions in St. Peter's Church and the soloists of the men's choir sang at his funeral.

There was a large and appreciative audience at the first Franklin subscription concert, when the New York Philharmonic Orchestra, Josef Stransky conducting, gave a program which lasted more than two hours. The soloist, Guiomar Novaes, pleased. There was such prolonged applause at the conclusion of the somewhat lengthy program, which included works of Chopin and Richard Strauss, and the familiar Dvorák "New World" symphony, that Conductor Stransky led his men through a part of the "Peer Gynt" suite for good measure. Although this selection was unexpected, the house liked it exceedingly. Conductor Stransky and his men played "The Star Spangled Banner" at the beginning of the program, but, as usual, a part of the audience missed the national air, being late in arriving.

Florence McDonough, contralto, who has held church positions in East Orange and Morristown, N. J., choirs, has come to Albany for the winter. Miss McDonough has sung before the Rotary Club and also gave Speaks' "By the Waters of Babylon" at the Fourth Presbyterian Church recently.

In the uniform of the National Army, T. Frederick H. Candlyn, organist of St. Paul's Church, played the processional at the morning service Sunday, and then retired for the substitute organist, May E. Melius. Mr. Candlyn, who received the degree of Mus. B. from the University of Durham (England), is in the training camp at Ayer, Mass. Clifford S. Evory is another organist drafted. He has occupied the bench at the Tabernacle Baptist Church for some time. His father, Frank H. Evory, has long been identified with the Mendelssohn Club.

At the 27th anniversary of the First Reformed Church, Alfred Hallam, the musical director, is presenting special musical programs.

Henrietta Knapp, whose interpretation of the Mendelssohn concerto with her teacher, Fred W. Kerner, aroused favorable comment, has entered Syracuse University. Edith Vrooman and her teacher, J. Austin Springer, are others who play this concerto skillfully on two pianos.

Among the artists who will probably be heard here this autumn are Evelyn Scotney, the Australian soprano, a decided favorite in Albany, and Margaret Woodrow Wilson, soprano.

E. H. V. W.

Mary Jordan's Annual New York Recital

Mary Jordan, contralto, will give her annual New York recital in Aeolian Hall, Thursday evening, November 15, with Carl Deis at the piano. Her program in French, Hebrew, Russian and English, follows: "Il pleut des pétales de fleurs," Rhene-Baton; "Les Papillons," D'Am-brosio; "Marins d'Islande," Fourdrain; "Les Petites Communiantes," Fourdrain; "Chevauchée Cosaque," Fourdrain; "El Zion," arranged by Martineau; "Schir Hamaaloss B'Schuw Adonoy," arranged by Martineau; "Chant Juif," Moussorgsky; two little Russian songs, "The Street Song" and "The Shower"; four negro spirituals arranged by H. T. Burleigh, "Weepin' Mary," "My Way's Cloudy,"

"Nobody Knows de Trouble I've Seen," and "I Want to Be Ready"; "The Looking-Glass," Walter Damrosch; "The Sailor's Wife," H. T. Burleigh; "The Hundred Pipers," arranged by Arthur Whiting; "The Last Word," Marion Bauer; "Dusk in June," Fay Foster; "Come Up Come in With Streamers," Carl Deis.

The von Ende School of Music Recitals

The von Ende School of Music has issued invitation cards reading as follows:

The von Ende School of Music requests the honor of your company Friday evening, November 9: scenic and dramatic recital with stereopticon views, Wagner's "Lohengrin," Clement Burbank Shaw; Friday evening, November 16: advanced students' recital; Friday evening, November 23: violin recital, Sergei Kotlarsky; Friday evening, November 30: piano recital, Lawrence Goodman. Eight-thirty o'clock. 44 West Eighty-fifth street, New York City.

Katherine Noack-Figué Soloist With

Rheinfälzer Männerchor, November 17

Katherine Noack-Figué has been re-engaged by the Rheinfälzer Männerchor as soloist at its choral and orchestral concert at Männerchor Hall, Brooklyn, November 17. She will sing an aria from Wagner's "Flying Dutchman" and songs by Brahms, Strauss and Loewe.



LEO ORNSTEIN, MUSICAL REBEL, WINS AUDITORS

Even the orthodox ones who went to Scottish Rite Auditorium last night to scoff at the musical "anarchisms" of Leo Ornstein left the hall at the conclusion of his first California recital with the conviction that they had just listened to a great artist, mixed with the uneasy feeling that the musical traditions of centuries are being rather successfully ruffled by the delicate fingers of this post-rebel of twenty-two.

For Ornstein was a tremendous success. His audience, hyper-critical, was one of the largest that has turned out for a piano recital in some time. There was no warmth in it when he started to play, just curiosity; but the conclusion of the first program number, the César Franck prelude, fugue and variation, left it with awakening enthusiasm and a groping for sympathetic understanding.

CAME TO HEAR FREAK

Undoubtedly, the greater part of the hearers were at the recital in the expectation of looking upon and listening to a freak, an artistic oddity, a charlatan of music. But all of the audience, musicians and laymen alike, left the hall with the knowledge that Ornstein is an artist, a priest-prophet.

Ornstein, after six years' resistance to the buffets of cynical misunderstanding, stood out as a twenty-two-year-old genius who has the strength to brush aside musical traditions and laws in carrying out his sincere ideas in art.

The critics—the orthodox, law-bound ones—found in Ornstein what is to them a painful lawlessness. But the audience found in him one who can make pianoforte chords "yearn as a god in pain," or crash them in harmonic discords that paint in heavy colors the heaviness of woe or the lightness of joy.

And Ornstein plays to and for the audience—not the law-bound critics.

HIS OWN COMPOSITIONS

Naturally, the interest centers about that part of the program which proclaimed Ornstein's own compositions. There were three—"A la Chinoise," "Funeral March" and "Wild Men's Dance." The dance is the most ultra of ultra-modern music, being one of Ornstein's latest works.

There was a terrible scarring grief in the "Funeral March"; nothing in it was beautiful. It is heavy with ageless woe and pregnant with eyeless sorrow. It is the picture of a funeral, the funeral of one who had been loved; it is painted in discords as awful as despair.

And the "Wild Men's Dance"? The critics say it is a jumble of discords, a musical onomatopoeia, as it were. The audience, though, apparently saw the drunkenness of the mad dancers in it; the acute realism in it, for half of the hearers stood on their feet at its conclusion, and applauded and shouted "bravo" until Ornstein answered with an encore.

INTERPRETS MASTERS ANEW

Why did the critics lift their eyebrows when Ornstein played Chopin, Ravel, Liszt, Scriabine, Cyril Scott, Albeniz and Debussy? The audience lifted enthusiastic voices instead. Ornstein played the works of these men in his own way; all the art of his master pedaling, his deftness of touch, his burning, passionate love of his work were thrown into the interpretations.

They are Ornstein, these interpretations; they are no one else.

Ornstein cannot be censured for his hot resentment against the charge that he is a musical anarchist. He is an iconoclast, a seer, a seeker for truth as he sees it, a tearer down and builder up artist; he is Leo Ornstein.

His next recital will be in Wheeler Hall on the University of California campus next Thursday evening.—San Francisco Call, November 2, 1917.

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SHREVEPORT ENJOYS CHICAGO OPERA VISIT

**Smallest Community to Engage Organization Shows
Greatest Enthusiasm**

For a city of 40,000 inhabitants, only about 25,000 of whom are white, to undertake the presentation of such an attraction as the Chicago Grand Opera Association would seem a most unusual, not to say daring, undertaking, yet that was exactly what the Music Festival Association of Shreveport, La., accomplished in a highly successful and brilliant manner when on October 31 and November 1 the Chicago company, with its cast of famous stars, presented "Faust" and "Lucia" to packed houses.

Shreveport is one of the nine cities which the Chicago Grand Opera Association included in its Southern tour, having the unique distinction of being the smallest town in the United States to contract for metropolitan grand opera, and taking, thereby, its position in the matter of musical importance with such places as Kansas City, New Orleans, St. Louis and other cities of like size. Another distinctive feature of the musical advancement of Shreveport is that the Music Festival Association to which must be accorded the credit for the great musical uplift of the past few years, is officered principally by women. The energetic president, Mrs. Frances O. Flood, who has been chosen for that responsible position for several successive seasons, is a lady of unusual executive ability, as well as an accomplished musician, and her unremitting labors and zeal have proved an inspiring stimulus to the organization. The work of the secretary, Mrs. W. A. Baily, has also been of the greatest value to the association, and the thorough harmony with which the entire membership has co-operated with the officers has resulted in the past few years in a musical awakening such as is paralleled in probably no other town of like size in the country.

The performances were given in the Coliseum at the State fair grounds, which seats an audience of 3,000 and possesses ideal acoustic qualities, notwithstanding it was not originally constructed for such a purpose. The proscenium had been enlarged and a spacious stage of a size sufficient to accommodate scenery of any dimensions constructed for the occasion, with numerous dressing rooms for principals and chorus members, all of which will remain as permanent fixtures for future use.

While it would be hardly correct to compare Shreveport in its musical status to the famous little town of Lindbork, Kan., as the first mentioned city has considerable advantage in point of population, still the comparison might be appropriate in regard to the great pilgrimage of music lovers from the surrounding country by train and auto-

mobile during the past several seasons for these musical events. On the present occasion they poured in by the hundreds, not only from all over the State, but from Texas, Arkansas and Mississippi as well.

Gounod's "Faust" was the first night's offering, was heard by a packed house, with Melba and Muratore in the leading roles. The other principals were Huberdeau as Mefisto, Maguenat as Valentine, Swartz as Siebel, Berat as Martha and Deffere as Wagner. Muratore was in splendid voice and sang and acted to perfection.

Mme. Melba displayed all of her famed silvery sweetness of tone, though having to sing under decided difficulties, as she was still suffering severely from an accident which had occurred a few days previous in the Ft. Worth performance, when a scenery rope parted during the illusion scene, allowing a heavy drop to strike the diva, rendering her unconscious for several minutes and injuring her arm and side. While in Shreveport, Madame Melba had her arm x-rayed and a fracture of one of the bones was revealed.

Director Campanini conducted the work in masterly fashion, and the efforts of chorus and orchestra were full of fire and precision despite the fact that the company arrived in town only just in time for the performance.

The performance of "Lucia" on the second night, with Galli-Curci and Crimi as Lucia and Edgardo, drew an equally crowded house. To say that the marvelous art of Galli-Curci created a furore but faintly describes the absolute frenzy with which the audience received her delineation of this role, beloved of coloratura singers. Six curtain calls after her aria in the first act and eighteen at the conclusion of the "Mad Scene"—which, by the way, had to be repeated—were eloquent testimonials to the almost uncanny spell which this artist cast upon her audience. Crimi as Edgardo proved himself a worthy artistic partner for Galli-Curci, his voice being of beautiful timbre and great power, while his histrionic interpretation of the role was full of dramatic fire. The others of the cast, including Alma Peterson, Arimondi, Rimini and Octave Dua, all were excellent. Director Campanini was obliged to join the principals in response to repeated curtain calls. A somewhat unusual incident was that which occurred in the second scene in the first act, when Director Campanini was obliged to stop the orchestra to permit Amelia Conti the harpist, to respond to the insistent applause occasioned by her rendition of the harp solo in this scene.

So successful has been Shreveport's first venture into the field of grand opera, both from an artistic and a financial standpoint, that it is very likely arrangements will be made for another season next year, many of the leading guarantors having, after the first performance, expressed themselves as willing to sign up for another season.

W. W. T.

PHILADELPHIA ORCHESTRA IN ALL-BEETHOVEN PROGRAM

**The Classics, in Stokowski's Interpretations, Arouse
Greatest Enthusiasm of Season**

Following the plan announced for this season Leopold Stokowski offered another cycle or group program at the Academy of Music on Saturday evening, November 10. The enthusiasm displayed at the concert in question eclipsed all ovations given the orchestra and its leader so far this season.

The overture, "Coriolan," sang forth with beautiful effects, the ensemble of the strings being most excellent, while the tonality was of a rich, round and resonant quality.

Next the orchestra gave a splendid interpretation of the second symphony. Stokowski's masterly reading, his thorough control of tone ebb and flow, dramatic force and shading were always in evidence. The audience was kept ever in sympathetic touch with the composer's intent as reflected by the conductor.

Three "Equali" for four trombones were next offered and, as pleasing novelties as well as mediums for displaying the splendid work of which this section of the brass is capable, they were interesting and effectively played.

The final number was the master's fifth symphony. To have accorded it any other place would have created at best an anti-climax. Stokowski's idea of the fifth is essentially dramatic. The vigor of attacks, swirl of emotion and defiant mood were strongly in evidence. By this it should not be understood, however, that the poetic, sombre and gentle traits were missed. On the contrary, it was the strong contrasts between the latter and the former that accentuated the dramatic value and brought the vitally forceful conception to the foreground rather than the over accentuation of every part. The rhythms were beautifully handled and the themes caused to stand out in an exquisite balancing of tonal gradations.

G. M. W.

Land Sings "Holy City"

"The Holy City," a cantata by Gaul, was performed November 1 at St. Andrew's P. E. Church, Yonkers, N. Y., under the direction of Huntington Terry. The chorus of fifty singers, a harp, cello and violin assisted. A feature of the affair was Harold Land's singing. The tall baritone of St. Thomas' Church, New York, added greatly to the success of the cantata, for he was a rock of strength in the ensemble numbers, and as soloist invariably scored.



THE CHICAGO OPERA IN SHREVEPORT, LA.

(1) Jeska Swartz, who sang the part of Siebel in "Faust," and William Walker Todd, MUSICAL COURIER correspondent, reading the criticism of the previous night's performance. (2) Giulio Crimi, the Italian tenor, enjoying the characteristic sights of a Southern tour. (3) Alma Peterson (right), who appeared in "Lucia," and Jessie Christian, Melba's understudy, who was called upon during the recent tour to sing Marguerite when the diva was ill in Milwaukee. (4) (Left to right) Luigi Curci, Vittorio Arimondi and Director Cleofonte Campanini out for a stroll. (5) (Left to right) H. M. Johnson, business manager of the Chicago Opera Association; Amelia Galli-Curci; C. A. Shaw, tour manager; Luigi Curci. Mme. Galli-Curci and her husband, who are very fond of walking, were caught just as they were leaving their hotel for a real American "bike," and snapped by the MUSICAL COURIER correspondent.

CHRISTINE LANGENHAN

CHRISTINE LANGENHAN, in her recital at Aeolian Hall last evening, again proved herself an exceptional interpreter of Slavic songs. The very general appeal of her highly specialized art was amply proved by the audience which crowded the hall, one of the largest of the season.

—Opinion of S. Spaeth in Evening Mail.

Miss Langenhan has a voice of quite unusual capacities. It has much sensuous beauty and color, and also brilliancy.—Opinion of Olin Downes in Boston Post.

Mme. Langenhan's voice is as strong and clear as it is sweet.—Opinion of The Syracuse Herald.



New York Notices

SINGER IN SLAVIC INTERPRETATIONS.

By S. Spaeth.
Christine Langenhan, in her recital at Aeolian Hall last evening, again proved herself an exceptional interpreter of Slavic songs. The very general appeal of her highly specialized art was amply proved by the audience which crowded the hall, one of the largest of the season.
She did not spare herself in her program of last evening, offering a most unusual list of songs, few of which were of an easy, grateful character. Her outstanding success, unquestionably, was in the opening group of Tchaikowsky's compositions, in which she displayed a remarkable command of the Russian language, as well as in a half dozen settings by Dvorak, which were delivered in the true spirit of folk-song.

Mme. Langenhan's final group consisted of American compositions, dedicated to her and sung from manuscript. The effective song, "Behold 'Tis Dawn," had to be repeated, and "Ye That Have Faith" also made a good impression. "A Fairy Lullaby" won a partial encore. A surprise came in the singer's own composition, "The Shy Lover," which revealed considerable creative ability and a nice sense of harmonic values. "My Heart Is Singing," with the addition of "Ecstasy" brought the concert to a close.—*New York Evening Mail*.

CHRISTINE LANGENHAN GIVES SONG RECITAL.

By Max Smith.
Before a large audience, Christine Langenhan gave a recital of modern songs last night in Aeolian Hall. Her program consisted of songs in the original Russian, Bohemian, and English or American.

Many of the selections of the evening were new to the public and well worth hearing. But Dvorak's familiar "Songs My Mother Taught Me" ("Kdyz Mne Stara Matka"), which Mme. Langenhan repeated in English, aroused the most enthusiasm.

Mme. Langenhan's interpretation showed careful, painstaking and sympathetic study, and seldom failed to bring to the surface the emotional significance of music and words. She deserves credit, too, for mastering and memorizing the texts of the Russian and Bohemian numbers on her list.—*New York American*.

MISS LANGENHAN SINGS MODERN SONG GROUPS.

RUSSIAN PIECES AND UNPUBLISHED WORKS ARE FEATURES OF AEOLIAN HALL RECITAL.
A program of modern songs, most of which are of solid musical interest, was offered by

Christine Langenhan at Aeolian Hall last night. Miss Langenhan appeared on the stage in a white evening gown and a dazzling Russian headdress and asked the audience to join her in singing "The Star Spangled Banner," which has grown to be the most modern recital number.

A group of Russian songs by Tchaikowsky and Slavic songs by Dvorak were interesting features of the program. At the end of the evening Miss Langenhan sang five yet unpublished works, the one which she wrote herself being warmly applauded.

Miss Langenhan's voice and interpretation leave little to be desired and the variety of her program made hers one of the most enjoyable of recent recitals.—*The New York Morning Telegraph*.

CHRISTINE LANGENHAN AT AEOLIAN HALL.

By Sylvester Rawling.

Christine Langenhan gave a recital of modern songs at Aeolian Hall last night. Her program included Russian songs by Tchaikowsky, a group of Slavic songs by Dvorak, and songs in English, still in manuscript. Her own song, "The Shy Lover," had archness, and Miss Bauer's "Fairy Lullaby," no little charm. These two and Dvorak's "Songs My Mother Taught Me" were the best of Mme. Langenhan's offerings. A large audience applauded her and demanded several repetitions.—*The Evening World*.

MME. LANGENHAN'S RECITAL.

Mme. Christine Langenhan, soprano, gave a recital of modern songs in Aeolian Hall last night. As a prelude she sang "The Star Spangled Banner." Mme. Langenhan sings with taste and with musical feeling, and showed much ability. Her mastery of the Russian language in the Tchaikowsky group was excellent. It is in the art of interpretation that Mme. Langenhan is the most successful. She did her best singing in Dvorak's Slavic songs.—*New York Herald*.

Boston Notices

MISS LANGENHAN'S RECITAL.

By Olin Downes.

Christine Langenhan, soprano, sang for the first time in Boston yesterday afternoon in Jordan Hall. Her program included songs in French, English and Russian. She immediately showed that she was a singer to be reckoned

with as among the most interesting who have recently been heard in this country. For Miss Langenhan has a voice of quite unusual capacities. It has much sensuous beauty and color, and also brilliancy. The singer has, on occasion, excellent breath control, and when she phrased in a way that was unusual she had evident reasons for so doing—the reasons of an intelligent musician and a dramatic interpreter.—*Boston Post*.

Christine Langenhan, soprano, made her Boston debut in a recital in Jordan Hall yesterday afternoon. The program covered a wide range of songs, some being given in Russian, some in French, and a few in English. The singer is favored with a pleasing presence and has an interesting voice, especially in its middle register and upper tones.—*Boston Traveller*.

The program included songs in Russian, French and English. Her voice, a dramatic soprano, has possibilities for emotional expression. She was at her best in her Russian repertoire, as Tchaikowsky's "At the Ball" and Gretchaninow's "Lullaby."—*Boston Herald*.

Christine Langenhan, soprano, singing a program made up partly of conventional and familiar songs and of two groups of lesser known compositions which proved the most enjoyable of the afternoon. Mme. Langenhan has a florid voice, her feeling for a song is manifest and most persuasive. The audience insisted on a repetition of "Die Quelle" by Goldmark. The two numbers sung in Russian, Tchaikowsky's "At the Ball" and Gretchaninow's "Lullaby," were admirably done.—*The Christian Science Monitor*.

Syracuse Notices

SALON MUSICAL CLUB OPENS ITS SEASON.

MME. CHRISTINE LANGENHAN SINGS.

Members and guests of the Salon Musical Club enjoyed a rare treat last evening. — Mme. Christine Langenhan, soprano, who created a sensation in New York and Boston on her debut in this country last season, was the chief soloist of the evening and her singing was a real delight to her hearers. Her program was admirably selected, including songs by Tchaikowsky, Rubinstein, Dvorak and several young New York composers.

The Dvorak songs were sung in the original Slavic and were sung with the true spirit and intensity of that land of sorrow and of dreams. Mme. Langenhan's voice is as strong and clear as it is sweet. She has some lovely high pianissimo and her singing is full of temperament and feeling.—*The Syracuse Herald*.

SALON MUSICAL CLUB OPENS FIFTH SEASON.

The Salon Musical Club opened its fifth season last night, where a large audience heard the dramatic soprano, Christine Langenhan.

Mme. Langenhan gave a very interesting program of Russian, Bohemian and English songs. Her voice is of a naturally beautiful and emotional quality and is well adapted to a large auditorium. Her singing was always dramatic and she made much of her diction.

Her best singing was in her native Czech tongue. She sang Dvorak's "Songs My Mother Taught Me" effectively and was obliged to repeat one of the Bohemian songs sung with spirit and lightness.—*The Post-Standard, Syracuse*.

SALON MUSICAL CLUB GUEST NIGHT WAS DISTINCTIVE.

OPENING SEASON HAS PROGRAM TO ENJOY.

The musical season was given distinct impetus by that program last night, when the Salon Musical presented to its members and guests Christine Langenhan, dramatic soprano. It was not an ordinary musical evening. As the president, Mrs. Charles E. Crouse, said, there was a spirit of musical kinship in the greeting of the artist which bridged all barriers. And this made the distinctive element in a program at once unique and picturesque, at times dramatic and withal rich in the charm of unexpected interest. Mme. Langenhan's program consisted of songs in Russian, Bohemian and English.

The Tchaikowsky numbers were prettily introduced with their descriptive effects, while the others were characteristically sympathetic. But it was in the Slavic songs that Mme. Langenhan endeared herself to her hearers. They were all by Dvorak, filled with rich feeling and especially charming with a picturesque accompaniment.

Mme. Langenhan, whose voice commanded the larger scope of a hall, sang with admirable control and appreciation. To her balladry she brought a sympathy, understanding and method which did much for her interpretation. To hear Mme. Langenhan in a larger hall was the expressed wish of many.—*Syracuse Journal*.

Personal Representative: HUGO BOUCEK, 30 West 36th Street, New York

INFORMATION BUREAU

REPLIES TO INQUIRERS

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's Note.]

What Society Is This?

Last spring there was given a concert at the Metropolitan Opera House which was advertised as a benefit for young artists needing help; also, that part of the money was for one of the war funds. Can you tell me whether there has been any distribution of the several thousands of dollars that were taken in at that time? I have heard that several young artists have written to the society, but have been ignored. It was for the benefit of young artists that the society was formed. Can you give me any information about this matter?

Practically the only information that we can give you is that several inquiries and complaints have been received, presumably about the same organization, although you do not mention the name. All the complaints say that the young artists, for which the society was formed, have none of them received assistance of any kind, either in money or advice. The only reply made when officers were called upon was that the society was not yet ready. Seven months would seem ample time in which to turn over the money received. Of course, you are aware that there have been many so-called "benefit" concerts given in New York for various purposes when much money was taken in, but none paid out to the supposed beneficiaries. Some of these cases have been investigated by the proper authorities and the societies forced out of existence. In the case of one society, it is said that the books showed that all the "benefit" money received had been paid out to the company's officers as salaries. It is unfortunate that charitably inclined people should be swindled. If you will send the name of the society you inquire about it may be possible to assist you in the matter.

Wants Position in Trio

As a young pianist, I would like your advice as to the best way of obtaining a position as accompanist or as pianist in a trio.

As you are so near New York City, the best way for you would be to call upon some of the agents in reference to a position as pianist. You will find the names and addresses in the MUSICAL COURIER. If you will call on Charlotte Babcock, Carnegie Hall, she may be able to suggest something to you. It is late for engagements to be made for the present season, as most of the organizations were arranged in the summer so that rehearsals could begin. Much rehearsing is required before a trio or any other musical organization feels qualified to appear before the public. If you cannot obtain what you wish, why do you not form an amateur trio with some of your friends, just for the sake of practising, which would give you an experience necessary for reference. One of the first questions the majority of those wishing to engage a pianist would ask is, "What experience have you had?" Upon your answer would depend the possibility of getting an engagement.

Engagements in Public Schools

Would appreciate it very much if you would inform me who to apply in order to get engagements to sing in the weekly concerts given in the public schools throughout all the boroughs of New York City.

You should apply to the Board of Education, Park avenue, corner of Fifty-ninth street, New York City. Mr. Rix is at the head of the musical department. Should he not be in, you will probably be referred to his secretary, who will give you the information you desire.

The War Song Prize

Please inform me if the prize that was offered for music written to David Henderson's poem, "On the Road to France," has ever been awarded, and, if so,

who was the winner? Also were manuscripts returned to the writers?

The prize for the War Song has just been awarded to Mme. Lund, a Norwegian musician, who has lived several years in New York. She is now an American citizen, with two sons in the army, one of them already in France. The prize was awarded at a semi-public dinner given at the National Arts club-house, in Gramercy Park, on October 31. You, of course, know that it was Mr. Henderson who won the \$250 prize with the above poem. There were 120 guests at the dinner, Mrs. Lund being the guest of honor. Others who were with her were Alexander Konta, David Henderson, Harry Barnhart, Leon Dabo, who spoke of his experiences in the French trenches; Helen Foster Barnett, who contributed \$250 of the music prize, Mrs. Howard Mansfield and Mrs. Louis Livingston Beaman. Now every one will be anxious to hear the music and the poem in combination. The National Arts Club has been and is very generous in its encouragement of students and those active in the "Arts." It is therefore a matter of congratulation that they have been able to award these prizes, for occasionally it has been necessary to announce that none of the work sent in was of a sufficiently high standard to fill the requirements.

Wants Bel Canto Teacher

For the past four years I have been studying the bel canto with a very good teacher in this city, but for

certain business reasons he must leave. My desire, if possible, is to ask your valued office for advice and the name of some leading vocal teacher who can finish my course of study. What is the address of Riccardo Stracciari?

Your best course is to look through the columns of the MUSICAL COURIER, make a choice of several of the teachers and call upon them personally; in that way you would be able to select the teacher with whom you felt most in sympathy. After studying four years you must be able to judge from talking with a teacher whether the views expressed coincide with your knowledge. Naturally you wish to continue on the same lines that you have been studying; equally naturally you will at first feel that no one can teach as well as your former teacher, whose method you understand and who understood you. But the leading vocal teachers are all working conscientiously for the benefit of their pupils, even if their way of teaching may not be exactly the same. As you are a reader of the MUSICAL COURIER you have kept in touch with what the pupils of different teachers have accomplished, so the names of many will at once occur to you. A letter to Riccardo Stracciari, if sent to the MUSICAL COURIER, will be forwarded.

Who Wrote "God Save the King"?

I should like to know who wrote "God Save the King," the music of which has been used so many years by this country for "America," which at one time appeared to be the national anthem. We are having a discussion in our club and to settle the matter would like to know from you who wrote it.

If it is to settle a discussion that you have asked for this information you will probably be disappointed in the reply and may find yourselves deeper in discussion and argument than before. As a matter of fact, it may be said at once that the question of who wrote "God Save the King" has never been satisfactorily settled. Many books have been written on the subject, the authors of some of them feeling quite satisfied in their own opinions as to its authorship, but the pros and cons are so argued and stated that one feels more uncertain than ever after a careful perusal of authorities quoted. For what king it was written is a matter of equal doubt as what year the anthem was first

"Artistic"
 "Wins approval"
 "Beautiful quality"
 "Diction admirable"
 "Naturally rich voice"
 "Excellent enunciation"
 "Dynamic treatment good"
 "Recital reveals her as artist"
 "Command of varying moods"
 "Not only versatile but eloquent"
 "Voice big, well controlled, luscious"
 "Gifts of interpretation that are admirable"
 "Sings with fine gradation and smoothness"
 "Sturdiness of her intellect typically American"
 "Press and public equally delighted with her work"
 "Sincerity made interpretations extraordinarily convincing"
 "Has poetic feeling, a sensitive imagination and keen intelligence"
 "Displayed understanding of requirements of the art of interpretation"

Regarding recent New York recital, significance of which is apparent.



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sung. So many names are presented as having composed the music, with facsimiles dating back into the seventeenth and eighteenth centuries—the majority of the facsimiles having only one or two bars that at all resemble the anthem in question—that nothing seems really to have been proved, excepting that many of the claimants did NOT write it.

The claim is made by one author that Dr. Blow, organist of Westminster Abbey (he was born in 1648), used the words. In 1631 the Merchant Tailors gave a dinner at their hall in London, where there was music, the "musique of 12 lutes" being particularly mentioned, and then they sang "God Save the King." But previously to that, in 1613, Dr. Bull, a "Doctor of Musique" (born 1596), "went abroad without licence." The claim that he composed the music is urgently brought forward with many reasons and arguments, in its favor. It does not mention that he may have brought the "musique" with him from abroad, but leaves the reader to imagine such may have been the case. In a book written about the time of Louis XIV it was stated that "the royal anthem was composed by Lulli in honor of Louis XIV, upon the occasion of his visit to the famous convent of St. Cyr in company with Madame de Maintenon." Unfortunately, in 1834, after thorough investigation had been made, it was decided that there had never been such a person of title as the writer of this work and that the whole story of Lulli having composed "God Save the King" was untrue. A book written about the reign of Louis XV does not hesitate to claim Lulli as the composer, mentioning that the words, composed by Mme. Brinon, were afterward translated into English and "words and music became, by a singular transposition, the national hymn of the English nation." "Louis Victorieux" is mentioned, the English translation otherwise following the French exactly. On the fall of the monarchy, this hymn was buried with it, although the French colonies continued to sing it, particularly those that had been conquered by the British.

So great an authority as Macaulay, in his "History of England," gives the impression that "God Save the King" was the national song in 1692. The widow of Henry Purcell (1658-1695) claimed that the latter wrote "God Save the King," and published a collection of his music, which did not, however, wholly establish his being the composer. There were some bars in one or two hymns or anthems that resembled the disputed music, but nothing at all complete. A pension was asked for Henry Carey, or some of his descendants, but was not granted, his majesty of that time contending that it had done him no good to have a royal or national anthem. So you see, the matter cannot be settled, and now your best course is to discuss which of the many composers mentioned has the best right. By the way, the Dr. Bull was named John Bull, which would have been appropriate!

Edna Darch Here

Edna Darch, the soprano (formerly of the Chicago Opera), is in New York and will give a recital here soon under the management of Antonia Sawyer.

NEW YORK HAS FREE CIRCULATING LIBRARY OF PIANO MUSIC

It Is a Part of the Circulation Department of the New York Public Library

A list of music in the Circulation Department of the New York Public Library has been published for the information of readers, many of whom are not aware of the extent of the music collection, of which this list is only a part. The total number of volumes of music in the circulation department is 73,461, and new books are constantly being added. This list of the piano music is to be followed by similar lists of other instrumental music, operas, vocal scores, etc.

A card catalogue of all the music and books about music may be consulted in the central building at Fifth avenue and Forty-second street. The larger collections of piano music are found at the following branches: Fifty-eighth street branch, 121 East Fifty-eighth street; Webster branch, 1405 Avenue A; Tremont branch, 1866 Washington avenue; St. Agnes branch, 444 Amsterdam avenue, and Yorkville branch, 222 East Seventy-ninth street. The works included in this collection can, however, be obtained at any of the forty-three branches, or in the circulating library at the central building, through the interbranch loan office.

In the catalogue of piano music one finds the names of all the best of the old "classical" composers, what might be called in the world of music the "old masters." There are, of course, many less well known names than those of Beethoven, Mendelssohn, Bach, etc., but the list is a representative one of what the serious piano student requires. As must necessarily be the case, the larger portion of the music is by German composers, theirs being the standard works for the piano, both for the student and the professional player. The Russians are well represented, as well as some of the moderns. Among the Americans represented are MacDowell, Godowsky (the valuable concert studies), Nevin, Victor Herbert, H. K. Hadley and Percy Grainger—now in the service of the United States Government. That all the music is for educational purposes is shown in the fact that the majority is carefully fingered for the student.

There is a short list of pieces for four hands, among these also the old composers holding first place.

Besides this circulation department, there is a reference department of music, very interesting and valuable. Some piano music can be found here, but for consultation in the building only, while these works do not embrace a very large number of important modern compositions. This music reference department, however, is valuable in many ways to the student of musical history, biography, literature, etc. In some cases information upon obscure subjects cannot be obtained, records not having always been carefully kept in past years, but usually the topics that are of

interest in the present day can be studied—in three or four languages—in this department. Here, as in all the other departments, the greatest courtesy and attention is given to the visitor in search of information. Books are searched for any possible mention of the desired subject, the custodian taking a personal interest in each question asked. Dr. Otto Kinkeldey is chief of the music division of the reference department, and it was under his supervision that the list of piano music was made.

Echoes of Leopold Godowsky's Chicago Recital

Prior to his New York recital, when Leopold Godowsky packed Carnegie Hall to the doors, the "superman among pianists," as Huneker called him, gave a recital in Chicago (the first there of a series of three) and aroused the critics of the Windy City to wild words of praise. The authority of the Chicago Evening American said:

If every instrumentalist or singer before the public today embodied the highest development of his art as does Leopold Godowsky, the post of critic would cease to exist, or else it would mean exhausting the inventive tissue of the brain and the richest of dictionaries for terms of admiration. Whoever put the God in Godowsky must have done it advisedly. Yesterday this biggest of little men conquered us all anew. Laity and professional were there to do him honor and marvel at his many-sided genius.

The other papers joined in the chorus of praise:

A beautiful interpretation was given to Beethoven's A flat major sonata. Comparatively few pianists have had either the enterprise or the courage to negotiate the composition. It was a performance well worth hearing.—Chicago Herald, October 15, 1917.

Godowsky is the superman. He made it clear again in yesterday's concert in the Grand, where the audience appeared to be larger than any of the four to which he played on Sundays of last season.—Chicago Daily Tribune, October 15, 1917.

A remarkable exhibition of piano playing. Mr. Godowsky's rendition of the Blumenthal etude (for the left hand alone) was one of those feats of digital dexterity which only this pianist can present to us. The Beethoven sonata was read with masterful musicianship.—Chicago Daily News, October 15, 1917.

George Copeland Talks on Debussy

George Copeland, Boston's pioneer propagandist of the ultra-modern in music, recently expressed some virile views on Debussy. As Mr. Copeland is to give a recital at Jordan Hall, Boston, on the evening of November 21, his remarks may help formulate a perspective from which to judge the personality phase of his work as an artist.

"Debussy," says Mr. Copeland, "is the product of no school and has nothing in common with his contemporaries. He is unique and alone. His music has a strange wistfulness, as of some antique beauty, gone but still wished for. It obeys only its own laws—it seems always to be fantastic, transparent and with a surpassing mystery and strangeness, yet it is most carefully made. It is passionate and unrestrained, but never obvious. It is austere. His music has also the marvelous sense of the beyond—it creates a world of omens, visions. He creates in his sounds the essence of things rather than the things themselves."

ARTHUR MIDDLETON BARITONE



"The McCormack Among Baritones"

—Max Smith in N. Y. American

An American Singer Triumphs at His First New York Recital —Oct. 29, 1917—

Richard Aldrich in NEW YORK TIMES

Arthur Middleton sang as an artist, his wealth of voice, of musical quality, power and control, tracing at leisure the sustained phrases of old English airs, to audible expressions of delight from his hearers.

H. E. Krehbiel in NEW YORK TRIBUNE

Mr. Middleton's vocal equipment is unusual; his voice is of a rich and velvety timbre, fluently produced and perfectly controlled, and his breath support is excellent, as is his command of legato. His sense of dramatic values, too, is well developed.

Paul Morris in NEW YORK HERALD

Mr. Middleton's voice has unusual range, a rich quality and sufficient power for most purposes. It is under perfect control and its possessor uses it with skill and intelligence. His enunciation, too, is clear.

Pierre V. R. Key in NEW YORK WORLD

Mr. Middleton's fine resonant bass voice, his style and diction gained him many new admirers. A group of Kipling ballads stirred the audience.

W. H. Henderson in NEW YORK SUN

Arthur Middleton, baritone, was heard in a pleasing program. This singer has a big voice which ranges easily from full power to flute-like head tones.

Max Smith in NEW YORK AMERICAN

Habitués of the Metropolitan Opera House know what splendid vocal means Arthur Middleton has at his command. Yet the genial American surprised even his most ardent admirers last night, so full, vibrant and mellow was the resonance of his voice,

and so much skill did the singer disclose in varying the volume, quality and color of his tone over a range that spanned more than two octaves. One marveled at the extraordinary elasticity of his voice, at the velvety richness of his mezzo-voice which he can reduce to the finest pianissimo. More than a few times he reminded his listener of John McCormack for despite the difference in the calibre of the two singers' voices there is an evident similarity in the timbre of their tones. Indeed Mr. Middleton might quite appropriately be described as the McCormack among baritones.

Pitts Sanborn in NEW YORK GLOBE

Mr. Middleton has really an extraordinary voice, manly and engaging in quality, unmistakably a baritone, though running down almost to the depth of a basso profundo. It is a remarkably pliant, flexible voice capable of dashing off long florid passages fluently and clearly or of spinning out tone from a robust fortissimo to a whispered pianissimo. Its possessor, too, sings with the authority of a man sure of it and of himself. The singing of Mr. Middleton throughout was admirable in style and might serve all singers as a model of English diction. Such pure, clear, manly, unaffected correct English, delivered with the ease of second nature, is a refreshment to tired ears.

Sigmund Spaeth in NEW YORK EVENING MAIL

Arthur Middleton must be a very modest man. For in the first New York recital of his career, at Aeolian Hall last evening he showed a ripeness of art and voice that indicated a long standing command of the field of song. Mr. Middleton possesses one of the most satisfying vocal organs now before the public. It produces big round tones of a beautiful quality with the utmost ease, and controls a pianissimo quite remarkable in a baritone. The amazing clarity of his enunciation makes him an ideal singer of ballads.

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of the North" at the Heptorean Club recently. Mr. Adam-sky sang a group of Russian songs by Borodine, Mous-sorgsky, Rubinstein and Tchaikowsky; American songs by Whelpley and Campbell-Tipton, and Yiddish and Russian folksongs. Mme Schmidt made a favorable impression with songs by Sinding, Chopin, Sibelius, Grieg, Gretschaninov and Jensen.

Evelyn Jeane's Program

Evelyn Jeane, the Boston soprano of pleasurable manner and voice, has announced the program for her first Boston recital, Friday evening, November 23, at Steinert Hall. The songs comprise four French pieces by Four-drain; two beautiful compositions, Leroux's "Le Nil" and Hue's "Soir Païen," both sung with flute accompaniment, played by Charles DeMailly, of the Boston Symphony Orchestra; two groups of songs by French and English composers, and an attractive German group, Brahms, Grieg, Reger, Loewe and Lasser. Alexander Steinert, Jr.'s "Star of Liberty," first sung by Miss Jeane, will be given as the closing number of her recital.

Boston Items

Nearly seventy-five per cent. of the letters received by Major Henry L. Higginson are in favor of the retention of Dr. Karl Muck as conductor of the Boston Symphony Orchestra.

It is probable that Jascha Heifetz, the young Russian violinist who scored a triumphant success when he made his American debut recently in New York, will be heard for the first time in Boston at a Sunday concert early in December.

In the absence of Chalmers Clifton, who is undertaking work for Harvard College, in Paris, in connection with the war, Warren Locke has come out of retirement to be conductor again of the Harvard Alumni Chorus, until recently under Mr. Clifton's charge.

Mme. Schumann-Heink will reappear in Boston on Sunday afternoon, November 25, in Symphony Hall, after her longest absence from this city throughout her whole career in America. She will sing pieces by Handel, Bach, Beethoven, Tchaikowsky, Rogers, Weatherly and Speaks' "When the Boys Come Home."

When Dr. Muck returns from the present trip of the Symphony Orchestra to New York, Washington and Philadelphia, he will at once take charge of the chorus that Stephen Townsend has been training for the performance—the first here under the conductor—of Beethoven's ninth symphony. A week of diligent rehearsal before the concert on November 20 remains for Dr. Muck to complete the preparation of the singers.

Roland Hayes, the excellent colored tenor, assisted by H. T. Burleigh, the colored composer, will give a recital in Symphony Hall, Thursday evening, November 15. Hayes will sing operatic numbers and "Negro Spirituals."

Thursday afternoon, November 15, in Jordan Hall, Mr. Felix Fox, the well known pianist, and Emil Féris, first violinist of the Boston Symphony Orchestra, will give a concert of ultra-modern music by Scriabin, Blanchet, Aubert, Severac, Faure and Bridge.

Mrs. H. H. A. Beach, Boston composer and pianist, will be heard in a concert of her recent music in Jordan Hall on Thursday evening, November 15, assisted by Mrs. Lafayette Goodbar, soprano. Four piano pieces—two scholarly and two fanciful—are on the program, along with eight songs to be sung by Mrs. Goodbar, with the composer accompanying her. The singer will also render an air from Handel's oratorio, "Jephtha"

News From the Studios

Elizabeth Stratton, a pupil of Frederick H. Waterman, sang for the Emerson College Club, Tuesday evening, November 6. She sang Cadman's "God Smiled upon the Desert," "Una Voce Poco Fa," from the "Barber of Seville," and "Good Morn," by Seneca Pierce. Caroline King Huft was the accompanist.

Seneca Pierce, the young singer and composer already well known in Chicago through his concert appearances with Mme. Schumann-Heink, has recently come to Boston, where he is a vocal student of Theodore Schroeder, the popular instructor, and of George Proctor, the well known pianist. Mr. Pierce's songs, "Good Morn" and "Exaltation," are now found on many programs. The career of this young singer-pianist-composer merits watching.

COLES.

A Hubbard-Gothelf Operalogue Week

A schedule of the booking of the Hubbard-Gothelf Operalogues furnishes incontestable evidence of their popularity. For a period of a little more than a week their bookings are as follows: November 13, Bryant High School, Long Island City, N. Y.; November 14, Wednesday Afternoon Musical Club, Bridgeport, Conn.; November 15, Oriental Hall, Hackensack, N. J.; November 17, Western College for Women, Oxford, Ohio; November 20, Tuesday Musical Club, Akron, Ohio; November 22, Horace Mann Auditorium, Columbia University, New York; November 23, National Opera Club, Waldorf-Astoria, New York.

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NEW YORK HEARS ANTHEM CONDUCTED BY DR. MUCK

Boston Symphony Conductor and Orchestra Heartily
Welcomed—No Disturbance

Before very large audiences, both the Thursday evening and Saturday afternoon concerts of the Boston Symphony Orchestra here last week in Carnegie Hall, were begun by Dr. Muck and his players with "The Star Spangled Banner." When the conductor appeared he received marked and long continued applause. After the anthem he did not bow in acknowledgment of the handclapping, a custom in which he followed current European etiquette, where applause is meant for the national air and not for the performers or the leader. No unpleasant or untoward incident marked the Carnegie Hall concerts, except on Thursday evening when a grey haired man seated near the present chronicler called out "Boche," as Dr. Muck began to lead the "Parsifal" prelude. Immediately another auditor cried "Yokel," at the grey haired man, and after more or less fierce glaring on the part of both, the artistic proceedings went on peaceably.

Peaceably and a bit somnolently, for the Brahms fourth symphony opened the program and it is not a work to excite the senses or lubricate the imagination. Dr. Muck was in a serious and studious mood, and his reading was preponderantly intellectual. Followed Berlioz's long and tiresome "King Lear" overture, and Liszt's not very vital or vivid "Prometheus." The "Parsifal" excerpt formed a welcome close, but it did not eradicate the generally deadening effect of the other performances, technically perfect and tonally smooth and varied though they were.

The Thursday concert again emphasized Dr. Muck's total lack of skill and tact as a program builder, which was still further exemplified in his selection for the Saturday afternoon concert. The program began with the immortal Beethoven fifth. In this Dr. Muck when well disposed as he was on Saturday, reaches the very pinnacle of his accomplishment and the performance of the king of symphonies was truly a memorable one. But then came the Sibelius "Finlandia," Rachmaninoff's "The Island of Death" after a painting of Boecklin, and the Enesco Ru-

HACKETT-GRAM

NUMBER FOURTEEN

"Arthur Hackett added to his laurels in the tenor solo part of 'The American Flag,' making the most splendid success of a solo in which few voices could have held their own with a combined symphony orchestra and enormous choir."

Chautauquan (N. Y.) Daily
July 25, 1917

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manian rhapsody. No one of these three numbers is uninteresting or unworthy in itself, but when all three follow one another, there is absolutely no focus of interest and a complete lack of balance which spoils the whole half of a program. Needless to say, the three pieces were well played, if without special emotional effectiveness.

The Brooklyn Concert, November 9

The Brooklyn music season opened on Friday evening, November 9, at the Academy of Music, with the Boston Symphony Orchestra, Dr. Karl Muck, conductor. While the house was a good-sized one, there were about fifty empty seats on one side of the orchestra. Whether this was due to the recent anthem episode or to the war could not be determined with ease; at any rate, if people went with the idea that there was to be another patriotic demonstration, they were mistaken.

At the beginning, Dr. Muck conducted the "Star Spangled Banner." The program was the following: Symphony No. 6, in B minor, "Pathétique" (Tchaikowsky); symphonic poem, "Finlandia" (Sibelius); "Prometheus" (Liszt), and Beethoven's overture, "Leonore," No. 3. The work of the Boston Symphony is too well known to need to go into detail concerning its many excellencies. It is sufficient to say that the reading of the works was at all times admirable and the tonal quality rich and balanced; without doubt, the final number was the most popular. The men, under the able direction of their conductor, succeeded in working up the brilliant climax, the performance throughout being unusually effective.

Mabel Garrison's Interesting Program

A delightfully unusual program will be presented to New York concert goers by Mabel Garrison, the charming young soprano of the Metropolitan Opera forces on Tuesday afternoon, November 20, at Aeolian Hall. Miss Garrison is

the product of American training, having attained a position which has heretofore been held by those who have had years of foreign training. Her program will include an arietta, by Handel; Irish melodies, arranged by Hughes; some folksongs of Kentucky in the Brockway arrangement, and numbers by Bach, Mahler, Strauss, Rimsky-Korsakoff, Stravinsky, Moussorgsky, Granados, Vuillermoz, Georges, Massenet, Campbell-Tipton, Buzzi-Peccia, Henschel, Schindler and Ravel.

New York Greets Alice Nielsen in Operetta

At the Casino on Wednesday evening, November 7, under the Elliott, Comstock and Gest management "Kitty Darlin'" was produced, with Alice Nielsen in the star role of Kitty Bellairs. The book and lyrics are by Otto Harbach and the music is by Rudolf Friml.

The prima donna sang the tuneful strains with the skill and charm to be expected from such an experienced artist, and she acted the part of the capricious and fascinating Irish charmer with winsomeness and excellent histrionic effect. Nielsen admirers found the art and the appearance of that popular singer all they could have desired for her in comic opera, and enthusiasm reigned supreme throughout the evening.

Among the other women in the cast, the big hit was made by Sidonie Espero, who, as Lady Bab Flyte, scored decisively both by virtue of her personal loveliness and her spirited singing and acting. She is possessed of remarkable talent for light opera and is sure to win her way to stardom before very long.

Glen Hall, the former Metropolitan Opera tenor, enacted the part of Lord Verney with earnestness and voiced his music smoothly and with ardor. Edwin Stevens, that roufined and capital actor, furnished unctuous comedy as Colonel Villiers.

The plot of the piece adheres closely to the Belasco play, "Sweet Kitty Bellairs," and therefore is familiar to American theatre goers. It has been treated discreetly and interestingly by Librettist Harbach. The Friml music is refined and some of the numbers are attractive enough to suggest general and lengthy popularity.

Messrs. Elliott, Comstock and Gest have surrounded Miss Nielsen with as good a company, as sonorous and well trained a chorus, and as fresh and appropriate costumes and scenery as fit the traditions of such a house as the Casino, the original home of high class comic opera in New York.

Nahan Franko Waits for Navy Call

Following upon the great success of the massed bands of the United States fleet and naval stations, which delighted a tremendous audience at the Hippodrome last Sunday night, Nahan Franko, the only American-born musical director who ever conducted grand opera in this country, is waiting momentarily a call by the Government to accept his plea for enlistment made some time ago. Mr. Franko was responsible for the training and musical instruction of the men who did the splendid playing last Sunday. He began some time ago to organize musicians on board battle ships and at training stations, and proposed to the Government to organize thoroughly in music the men of the navy as they are organized in their drills and in handling their guns. Mr. Franko does not hesitate to say very frankly that the navy music is disorganized, and that together with John Philip Sousa he hopes to remedy this condition. Musicians on one battleship, he said, play in the high pitch, while on another warship the pitch is low. Some sailors who can play various instruments, and who would like to do so, are unable to make music because there are no instruments.

At the present time Nahan Franko is devoting his time to the composition of new war marches. Two introduced at the Hippodrome concert are dedicated to Colonels McAlpin and Vanderbilt, and a new one which will be issued shortly is dedicated to Clarence Mackay. Mr. Sousa has ordered the two marches already published, in order to have them played in the West, where he is training musicians at naval stations. Mr. Franko has seen military service, for in 1878 he enlisted in the National Guard of Kentucky. He was born in New Orleans, and for twenty-five years he occupied the concertmaster's desk at the Metropolitan Opera, and later became one of the conductors there.

Teresita Carreño-Blois in America

Teresita Carreño-Blois, a daughter of the late Teresa Carreño and herself a pianist, arrived in America last week, after some extraordinary adventures in Europe caused by being repeatedly taken for a German spy, adventures which included, according to the reporters who met her at the dock, a sentence to death, commuted only at the last minute. She will remain in America until after the war is over.

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GOTHAM GOSSIP

Emma Thursby Guest of Margaret Chapman—Ziegler Institute Wednesday Musicales—Quartet Music by Modern Music Society—Bogert's Folksong Recitals in Washington
Warford Pupils in Studio Event—Lisbet Hoffmann's Activities—Brocks-Oetteking Engagements—More Love Aphorisms—Malkin Music School Events—Music at the Broadway

Emma Thursby and her sister, Ina, spent the month of October as the guests of Margaret Chapman, the popular soprano, at her Southern estate, "Eagle Bend," in East Tennessee. This old plantation home, which belonged to Mme. Chapman's grandfather, is almost surrounded by the Clinch River, and occupies an entire valley in the foothills of the Cumberland Mountains. It has been for many years famous for its hospitality. It is so romantically situated that the scene of many stories has been laid there, notably the late popular novel, "Marmaduke of Tennessee," and a novel, "Eagle Bend," by the mother of Secretary of the Treasury William McAdoo.

Motoring nearly cost them their lives. Mme. Chapman drives her own car, they ventured too far among the foothills of the Cumberland Mountains, the steering gear went wrong, and they are still wondering how it happened they were not killed.

Miss Thursby returned to New York to resume teaching, November 7.

Ziegler Institute Musicales

The fourth Wednesday afternoon musicale of the season was given at the Ziegler Institute, November 7. The speaker was Charles Woodcock Savage, playwright, who gave interesting reminiscences of his personal acquaintance with great musicians.

The musical part of the program was rendered in a truly professional manner before a highly appreciative audience. Elfrieda Hansen, lyric soprano (who sang the part of Gretel for the Aborn Company last season on very short notice, having been prepared in the role at the Ziegler Institute), sang "Vo lo sapete," and "The Swallows," by Dell'Acqua. Stella Seligmann, contralto, gave two very artistic interpretations, "Hindoo Song" by Bemberg, and "Still wie die Nacht" by Bohm. Two other numbers were sung by Rhoda Mintz, and the final numbers were taken care of by Arthur G. Bowes, tenor, who is rousing interest in the Globe concerts. He sang "Lullaby," Godard, and "The Morning Wind," Branscomb.

November 14 the second lecture on "Carmen" was given by Phillip Gordon, with vocal and instrumental illustrations.

November 28, Jean Collignon, the Belgian baritone and opera director, is hooked for an interesting address.

All friends of the Ziegler Institute are cordially invited to these affairs Wednesdays at four o'clock.

Warford Pupils in Studio Event

Claude Warford presented several of his pupils in a recital of songs at his studio, Metropolitan Opera House building, November 7. This is the first of a series of monthly musicales at which Warford students will appear during the winter. Special mention must be made of the singing by Elizabeth Eckel and Margaret Meyer, sopranos; Edna Peard, contralto, and Carl Rupprecht, baritone. Willard Sekberg, pianist, added to the enjoyment of those present by playing two Chopin numbers.

Lisbet Hoffmann's Activities

Lisbet Hoffmann, head of the piano department of the Walker School, recently removed from Lakewood, N. J., to Simsbury, Conn., and spends Saturdays in the metropolis, where she may be found at Studio 810, Carnegie Hall (telephone 321 Circle). Here she has a class of talented pupils. The music department at the Walker School is now located in its own new buildings, surrounded by all that is beautiful in nature. This department, which has grown exceedingly of late, will, as usual, offer a series of concerts and lectures during the winter, Miss Hoffmann giving an opening piano recital in the music hall of the school.

Bogert's Folksong Recitals in Washington

Walter L. Bogert gave a recital of folksongs, this being the first of a series of five concerts under the auspices of the Fine Arts Society, at the Central High School, Washington, D. C., November 5. The program, which contained Irish, Greek, Little Russian, French, Hungarian and Scotch songs, was heard by over 1,500 people. Mr. Bogert's remarks on folk music, which team with information and are interspersed with humor, held the attention of all from the outset. Even when sung in foreign tongues the import of

the music brought sympathetic interest on the part of the audience. Next day Mr. Bogert repeated the lecture-recital by request at the Library of Congress for a special audience. Privately he stated to the present writer: "This was my most successful recital." Confirmation of his success is found in the Washington Times of November 6, as follows:

"With Walter L. Bogert, an artist of true musicianship and unusual culture, in a lecture of folksongs, the Washington Society of the Fine Arts inaugurated its season before a large audience. A delightful singer and accomplished pianist, Mr. Bogert's recital was also a liberal education, for his interpretations, each in its own language, came from personal acquaintance with the peoples from which they sprung. . . . He proved himself a great acquisition to the musical experience of Washington."

Quartet and Other Music at Modern Music Society

The Modern Music Society opened its sixth season with a private musicale for members, 133 Carnegie Hall, November 8. The Letz Quartet played a program of modern Hungarian chamber music, including the Dohnanyi quartet, and the string quartet by Leo Weiner, which had its first American performance in Aeolian Hall a fortnight ago. Erno Rapee, pianist, was the assisting artist.

These musicales will be given weekly on Friday evenings hereafter. The programs for November include a modern French program, November 16; a trio evening, with a new work by Volkmar Andreae; modern and ultra-modern

of the program Miss Emerson also delighted the guests with several interpretations of her own songs. Miss Emerson will have charge of the Christmas music in the Brooklyn Borough Park Baptist Church.

Music at the Broadway

Music at the Broadway Theatre, supplied by the Concert Orchestra James C. Bradford, director, and organists Harold O. Smith and Edw. P. Delevanti, last week, was interesting and well done. Under Mr. Bradford's energetic conducting, Suppé's overture, "Morning, Noon and Night," opened the program. The playing of the organists was invariably tasteful and appropriate.

More Love Aphorisms

Recent "Staccato Notes for Singers," by Linnie Love, being a collection of aphorisms published in the Ziegler Institute Bulletin, met with so much interest that several more are herewith reproduced:

A beautiful voice without emotional power is like a beautiful woman without wit.
A soft expression of the eye can never be accompanied by a hard expression of the voice.

Cheerfulness is one of the graces every artist should cultivate, and it should be developed and increased.

Count that day lost

Whose low descending sun,

Views from thy voice

No worthy practice done.

"THE THIRD POWER"

What This Power Is, Which Every Singer Must Have, Edmund J. Myer Tells in His Book, "A Revelation to the Vocal World"

Having briefly outlined the two physical forces of the voice, the motor power and the controlling force, we will now consider the greatest force or power. The force which, next to unusual or wonderful voice, is Nature's greatest gift to the singer—the third power. This is the power of the emotional nature, of the inner, the higher, the real nature of the singer, "the singer's sensation," the soul of the singer.

This is difficult to describe. One can describe the unknown things only in the language of the known; whereas to those who know nothing of this wonderful power it may not mean much without study and investigation. This wonderful power when properly and fully developed dominates and controls the entire being of the singer; dominates not only all forms of expression, but induces a better physical action, a more harmonious action and co-ordination of the two physical forces—motor power and control. It induces more definitely, through bringing into action the two physical forces in a free natural, spontaneous way, that most important condition—automatic form and adjustment—and thus strengthens the controlling power.

The third power is to the great singer the impelling, the vitalizing, the convincing power. It is the only power the great singer knows or needs to know when before the public.

Yet, alas! how few know or understand it. How few study it; how few teach it as the great impelling power of the voice. Witness the great number of physical and mental singers. The vitalizing power is said by some to be temperament, but it is a thing much higher and far beyond simple temperament. When the singer possesses temperament it is easier to develop, easier to arouse, and it is easier for singers with temperament to make the public feel this great power. Many singers have temperament, but owing to their limitations, owing to the fact that their control is physical, which means, of course, a lack of freedom resulting in restraint, it is impossible to impart it to the public. They may feel it intensely, but it never "gets over the footlights." Undue effort to express feeling and emotion with such, always compels a greater local physical effort, which again results in restraint, and when there is restraint and the tone is dry, it is impossible to reveal feeling spontaneously. A dry tone is a tone that is contracted physically, a tone that lacks inflation of the cavities.

The third power changes the tone, the hard, muscular tone changes its color, quality and character—lends it a beauty, fascination and variety which is impossible without it. No singer can ever get more out of his voice than he puts into it.

Almost all singers have naturally more or less of this power. It is a condition to be definitely studied, developed and controlled. There is but one way that this can be done, and that is through the free, flexible, vitalizing movements, the movements of the system.

DANIEL SULLIVAN

Teacher of Singing

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piano music, by Hanna von Vollenhoven, the Dutch pianist. Other artists participating at these musicales are Paulo Gruppe, cellist, George Harris, tenor, and the Elki Trio.

Brocks-Oetteking Engagements

Hanna Brocks-Oetteking, soprano, will sing November 18 with the Neighborhood Symphony Orchestra, November 23 for the People's Music League, November 25 a recital at the Educational Alliance, East Broadway, with other engagements in prospect. Her excellent soprano voice and mastery of several languages brings her much success in her various appearances.

Malkin Music School Events

Vita Witek, Anton Witek, Joseph Malkin, members of the faculty, gave a chamber music evening at the Malkin Music School, New York, November 10. On the program was Brahms' trio C minor, op. 101, and solos by the respective members of the trio.

On November 11 Julia Glass played a program ranging from Bach to Saint-Saëns and closing with the Hungarian rhapsody No. 8. The usual large attendance was registered at this busy school.

Mildred Emerson's Pupils in Recital

Mildred Emerson will give a series of recitals this season at the Waldorf-Astoria, New York. She has planned to give one in March at which only her own compositions will be sung. A little informal recital, however, was held at her own studios, Orleans Hotel, on November 3. The following, all pupils of Miss Emerson, appeared: Helen Solms, Caroline Leiser, Mrs. Myrtle Morg and Adele Eschwei. Iris Solms, pianist, and Florence Maider, cellist, assisted. The songs written by Miss Emerson, which the pupils sang effectively, were "Autumn," "Autumn Love," "Autumn Leaves," "Ave Maria" and "Repose." At the end

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METROPOLITAN OPERA PREMIERE

(Continued from page 5.)

Of course interest always centers at a Metropolitan premiere in the singing of Caruso and curiosity generally concerns itself with the question as to whether the summer vacation and the South American activity have left his vocal strength and skill unimpaired. The popular tenor demonstrated last Monday that he is in good operatic training even though he has gained in waist measure and takes his top tones with a slight degree of effort. However, the smoothness of his phrasing, the alternating tenderness and dramatic force of his delivery, and his perfect knowledge of style remain in undiminished impressiveness. It is safe to say that as the season progresses, Caruso will regain all his former ease in the emission of stressful tones. His acting of Radames leaves no loop-hole for criticism.

Claudio Muzio is a phenomenally improved artist. Her period of probation being successfully negotiated last year, she returns to the Metropolitan with the knowledge that its public has affection and artistic regard for her. In consequence, Muzio's bearing as well as her singing now reveal a marked repose and certainty. She is at present, as her Aida proved, a truly great artist and one worthy of the finest traditions of the Metropolitan. Her voice is of especially youthful and limpid quality, and yet she makes it do service not only for lyrical but also for passionate expression. Her command of pianissimo and of head tones is remarkable. She has lost nothing in emotional intensity and knows how to keep it in welcome artistic restraint. Some of her most poignant effects she achieved with a minimum expenditure of vocal energy and physical push. The Muzio histrionics were graded in accordance with her polished singing, and her Aida portrayal carried complete appeal and conviction. To look at, this Aida was a lovely picture. Her costume, with its clinging lines and its rich gold fringe, gave exactly the right barbaric touch to the figure.

Margaret Matzenauer is another prima donna who gains in artistic stature and importance with each new season. She has rid herself of all superfluous avoirdupois and now constitutes an ideal physical presentment of the regal Amneris. She was queenly and profoundly compelling in all her motions and her facial expressions. The scene with Radames outside of his cell never has been done at the Metropolitan with greater pathos or tragical import. In her best voice, Mme. Matzenauer all through the performance sang with splendid control, modulation and musicianship. She suits her organ to every emotional demand of the Amneris role and at the same time subordinates her part whenever the ensemble requires the limitation of individual prominence.

José Mardones another recruit from the Boston Opera, displayed a sonorous and expertly used bass voice and he made the rather abbreviated role of Ramfis an outstanding feature of the performance. His future work here is sure to be of large interest.

Pasquale Amato is a veteran as Amonasro, and, as always, he put dramatic fire and passion into his reading.

Basil Ruysdael essayed a new character in his list of roles when he did the King. His imposing figure gave distinction to the royal patron of Radames, and he sang the music sonorously and intelligently. Marie Sundelius' high, clear and exceedingly fluent and agreeable soprano tones gave unqualified satisfaction in the measures of the invisible Priestess.

When Rosina Gallo is praised for her resourceful and fascinating dancing in the Thebes plaza and Giulio Gatti-Casazza is given warm words of thanks for the true art touch in the new costumes, scenic properties and color and lighting features, the full story of the opening performance of the Metropolitan's first full war season is told in all its details.

Newark Shows Appreciation of Conductor C. Mortimer Wiske

Ever since the return of Conductor C. Mortimer Wiske and Mrs. Wiske to Newark, N. J., from their summer home at Bryant Pond, Me., their friends and fellow citizens have been busy entertaining them and endeavoring in every way possible to show something of the regard and appreciation they feel for the excellent work which Conductor Wiske has accomplished in that New Jersey city. One of the most delightful events in the series occurred at the beautiful home of Mr. and Mrs. Charles Grant Shaffer, who gave a reception which was largely attended. Mr. and Mrs. Shaffer understand fully the art of entertaining and a most delightful time was enjoyed by all present. The evening was devoted to music and bridge whist. Another affair was a "welcome" party which took place at the spacious studios of Mr. and Mrs. Paul Petri,

on November 11. Among those who were present at this event were Mr. and Mrs. Charles Grant Shaffer, Mr. and Mrs. George Kuhn, Mr. and Mrs. George J. Kirwan, Mr. and Mrs. Alvin L. Schmoeger, Sydney Baldwin, Grace Whittaker and Mr. and Mrs. J. Albert Riker.

Mysterious Death of Two Opera Singers

Ernesto Giaccone, tenor, singing small parts with the Boston Grand Opera Company, and his wife, Nellie Giaccone, who was in the ballet of the company, both died in Baltimore on Friday, November 9, as the result of suffocation through inhaling illuminating gas. They had come to Baltimore for the opening of the season of the Boston Grand Opera Company, which took place there on Saturday, November 10. Giaccone was to have sung Goro in "Madam Butterfly," the opening performance.

The coroner returned a verdict of suicide, though Max Rabinoff, managing director of the company, and the many friends of the couple are strongly inclined to believe in an accidental cause, as both Giaccone and his wife appeared in the best of spirits and on the most friendly terms with each other at a rehearsal on the morning of the day of their death.



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GIULIO GATTI-CASAZZA,

General manager of the Metropolitan Opera Company.

Metropolitan Repertoire, Week of November 19

Monday, November 19, "Tosca" (Farrar, Martin, Scotti, Moranzoni); Wednesday, November 21; "Marta" (Hempel, Perini, Caruso, de Luca, Bodanzky); Thursday, November 22, "Mme. Butterfly" (Farrar, Martin, Scotti, Moranzoni); Friday, November 23, "Samson and Delilah" (Caruso, Claussen—her debut at the Metropolitan—Whitehill, Rothier, Montaux); Saturday afternoon, November 24, "Francesca da Rimini" (Aida, Martinelli, Amato, Bada, Moranzoni); Saturday evening, Brooklyn Academy of Music, "Marriage of Figaro" (Hempel, Matzenauer, de Luca, Delaunois, Bodanzky). Sunday evening concert, November 18, soloists, Mischa Elman, Sophie Braslau, Ruth Miller.

Henrietta Gremmel Plays

Henrietta Gremmel, the brilliant young pianist, assistant of Alberto Jonas, gave a piano recital in the Wanamaker Auditorium, New York, Wednesday afternoon, November 14. She was assisted by Beatrice Bowman, coloratura soprano. Miss Gremmel also will appear in recital on November 26 at the De Witt Clinton High School, New York, and during the winter will be heard frequently in concerts and recitals.

CHEVALIER MARZO HONORED BY ANNIVERSARY DINNER

Tribute to Well Known Composer and Organist

Chevalier Eduardo Marzo was the guest of honor at a dinner given by his friends on Wednesday, November 7, at the Waldorf-Astoria. The occasion noted the fiftieth anniversary of Signor Marzo's service as a musician in America. Walter Damrosch presided as toastmaster. The list of speakers included Rt. Rev. Mgr. James H. McGean, Agostino de Biasi, William J. Henderson, Clifford Demarest, Charles L. Safford.

In offering the first toast of the evening to the guest of honor, Mr. Damrosch spoke of the happiness it gave him to greet Professor Marzo, who, although he has served in his chosen art for fifty years in New York, is still among the very youthful.

Mr. Damrosch made it clear that the artist must ever feel the thrill of patriotism, and that there is nothing in the art of music that can release the artist from this responsibility, any more than the merchant or the mechanic. While making this point, Mr. Damrosch stated that musical art has many of its roots in Germany, and asking "Shall we exclude the music of that land?"

he answered, "No, we can love Brahms, Bach and Wagner, for what have these geniuses to do with the Germany of today? We can enjoy their art and still not lack the deepest patriotism for our own land."

Speaking of Professor Marzo, Mr. Damrosch said that he had been associated in his work with Carlotta Patti, Mario, and Brignoli, that he was a composer of distinction, and that his works, in twenty volumes, are in our Public Library.

Monsignor McGean was then introduced. The prelate offered a humorous and genial tribute to the guest of honor, whom he had known from boyhood. He said: "We honor the man tonight whose name will go down in time not only as a composer, but whose art has always been allied with the deepest evidences of religion."

Monsignor McGean then read the following letter from His Eminence Cardinal Farley:

November 7, 1917.
DEAR PROFESSOR MARZO—I write to express my pleasure at the testimonial dinner which your friends are to tender you this evening.

The occasion marks the completion of fifty years of musical work in this country.

During this long period, you have always been faithful to the high ideals of your chosen profession, and have devoted yourself to inspire in others the same love of musical art which has ever distinguished you.

I know that the unsolicited tribute to be paid you tonight shall gladden your heart, and I am happy to join your many friends and fellow artists in their expressions of congratulations.

May God bless you and grant you health and strength for many years.

Faithfully yours in Christ,
(Signed) JOHN CARDINAL FARLEY,
Archbishop of New York.

The toastmaster later called for a silent, rising tribute in honor of Lieutenant Bispham, and in sympathy with his parents, David Bispham was unable to be present because his boy has just died a hero's death in the service of his country. Charles L. Safford closed the evening's entertainment with humorous adaptations.

Among those present were:

Hon. J. J. Freschi
A. de Biasi
Rev. E. Rossi
Rev. P. Magliocco
Rev. Jas. Caffuzzi
Rt. Rev. F. H. Wall, D. D.
Rev. Jas. B. Curry
Dr. Hugo Newman
Mr. and Mrs. Scognamiglio
Mr. and Mrs. Gatti-Casazza
Comm. and Mrs. Antonio Stella
J. Pizzarello

Arthur Mees
Warren Pond
George Fisher
Harold Flammer
Walter Henry Hall
C. Whitney Coombs
A. F. Adams
Richard Copley
J. M. Prialux
L. R. Dressler
Walter Kramer
Jacob Hayman
S. Herzog

Mrs. Julian Edwards
Mr. and Mrs. Arnold Volpe
Oscar Saenger
Dr. F. E. Miller
W. L. Coghill
Mrs. Eduardo Marzo
Albert S. Marzo
Miss Marzo
Rita Marzo
Clarence P. Marzo
Mr. and Mrs. W. R. Chapman
Ernest T. Carter
Mrs. Damrosch

Baltimore Union's Unpatriotic Stand

In Baltimore the Musical Union has refused to allow the Ford Theatre Orchestra to play gratis at Camp Meade benefit performance of "Oh, Boy," to be held there November 22. A number of prominent Baltimoreans are protesting to the War Department in an effort to have the Musical Union forced to change its decision.

Ysaye Given Ovation in Ann Arbor

The following telegram was received November 10, 1917, by R. E. Johnston, the New York manager, from Charles A. Sink of the University in Ann Arbor, Mich.:

Five thousand gave Ysaye ovation here tonight. Many recalls. Wonderful artist.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
 Devoted to the interests of the Piano Trade.

"We must stand together night and day until the war is won."—President Wilson, at the American Federation of Labor Convention last week.

Kate Lacey of Columbus, Ohio, manager of the Quality Concert Series in that city, is a person of importance in municipal life. Last week, in the face of strong opposition, she was triumphantly elected a member of the city Board of Education.

From Nebraska we are in receipt of several letters telling of the unusual prosperity of the musical season there. "Not since 1912 have we had such activity and so much money here in music," says one prominent Nebraskan. Other States, please speak.

The two page announcement in a recent MUSICAL COURIER, chronicling the tremendous success here of Jascha Heifetz, the new violin phenomenon, has brought to New York a rush of applications and visits from out of town managers, all of them eager to engage the sensational young wizard of the bow. His first winter in America will result in more engagements than any other violinist ever secured during a first season in this country.

Whatever else Dr. Muck is accused of, let us not be unfair to him and make it appear, as some persons are trying to do, that he never was considered a first class conductor in Germany and that he had no symphonic experience until he came here. Dr. Muck was for many years the leading conductor at the Berlin Royal Opera and later shared those duties equally with Richard Strauss. Also Dr. Muck succeeded Felix Weingartner as leader of the Berlin Royal Orchestra concerts, and in that famous course by a famous orchestra made a brilliant reputation as a director of symphony. In Bayreuth, Dr. Muck was admired and applauded as a Wagner conductor by all the music lovers who went there from the four quarters of the globe. The present agitators against Dr. Muck are entitled to know the foregoing facts in the face of some of the maliciously misleading statements published

concerning his previous career and his artistic standing in Europe.

Gluck died 130 years ago today, November 15, 1787, at Vienna. His former pupil, Marie Antoinette, was still Queen of France, and the horrors of the French Revolution were not dreamed of. Gluck's music has survived a number of revolutions and bids fair to outlive even the everlasting revolving in Mexico. We cannot recommend Vienna at the present moment as a pleasant dying place for aged composers. Greenland, we believe, has not yet joined the war and has quantities of silence for all the retired musicians who are trying to dodge the shrapnel now flying through the air in general.

The MUSICAL COURIER, within the past three weeks, published the first musical news to come out of Russia since the outbreak of the first revolution, in the form of letters from its own correspondent in Moscow, Ellen von Tidebohl. The importance and news value of these letters have been appreciated by a number of the leading daily papers throughout the country, which have reprinted extracts from them. The musical world will await with interest word as to what effect the new revolution may have had on the artistic and musical life of the country, which appeared to be on the way to a much wider development than it had hitherto enjoyed.

The Metropolitan Opera Company asked Daniel C. Roper, internal revenue collector in Washington, D. C., to make a ruling regarding tickets to places of amusement purchased outright or by subscription prior to November 1. Collector Roper now announces that on such tickets the war tax of ten per cent. need not be paid. In accordance with this ruling, the Metropolitan Opera Company will refund to its subscribers the amount of the war tax which they have paid and for which they hold receipts. The same decision affects the management of those musical organizations whose tickets are sold by subscription. Approximately \$100,000 will be paid back to the subscription patrons of the Metropolitan Opera House. The new ruling, of course, does not exempt the purchase of tickets outside the subscription lists for the separate performances of opera. In New York the series of concerts affected are those of the Philharmonic, the New York Symphony, the Boston Symphony, Russian Symphony, People's Symphony, and New York Chamber Music Society, as well as the Flonzaley and Letz Quartets and other chamber music bodies.

In Chicago this ruling will affect the Chicago Opera Association, Chicago Symphony, Philharmonic and American Orchestras, all the F. Wight Neumann attractions, Wessels & Voegeli series of recitals and concerts, Boston English Opera Company, Kinsolving morning recitals, Carl A. Kinsey morning recitals, Apollo, Mendelssohn Clubs, and many other musical societies.

A somewhat new angle to a current agitation in this country is evidenced in an editorial in the Washington, D. C., Herald of November 11. That excellent paper advises Americans that they are aiding and abetting the enemy when they pay high prices to see and hear concerts given by enemy artists in this land. "In other words," says the Herald, "we not only invite the despoiler of our homes into our home, but pay him handsomely for coming. When he has finished he will return to kill another son of yours, or possibly mine. Albert Spalding, one of the greatest violinists, is in Italy serving under the Stars and Stripes. While Spalding, whose patriotism cost him \$50,000 in canceled contracts, is fighting for you, you are paying good money to hear an artist who was recently shooting at you." Of course, the violinist who is meant by the Herald is Fritz Kreisler, but he surely was not shooting at us recently or at any other time. It is true that he was an officer in the Austrian Army and fought against the Russians who were invading his country. When he returned to America he had a perceptible limp, and it was reported that he had been wounded in trench fighting. In its desire to be patriotic and not to aid and abet the enemy, the Washington Herald is showing a worthy spirit, but facts are facts, even in these war times, and they should be adhered to so as to set a good example to the enemy who is being condemned so severely for his ruthlessness and his mendacity. At the same time, whenever an American violinist as good as Kreisler is available as a substitute for any of the latter's engagements, Americans should be pleased and proud to have its own son heard in preference to the foreigner.

"OVER THERE"

Composers young and old and middle aged have been searching records and delving into histories for a week or more in order to prove to their own satisfaction that Schubert, Schumann, Brahms, Tschaikowsky and themselves never received as much money as George M. Cohan can demand and get for anything he writes.

Yet they wish in their heart of hearts that they could write an "Over There" for \$25,000. Many of them would be willing to descend from their unremunerative Olympian heights and live on the adulation of the unregenerated public if they could become capitalists by so doing.

They seem to overlook the insignificant fact, however, that the composer of "Over There" has a thousand times more rivals than the composer of "Parsifal" had. The composer who believes that it is easy to write a popular success had better try to produce one.

It is hard enough to induce a publisher to take a popular song at the minimum risk and pay the composer one cent for each copy sold. Many of the most popular pieces in the world were purchased from the composers at what proved to be absurdly small prices.

The young composer, Sousa, parted with the manuscript and publishing rights of his "Washington Post" march for the welcome sum of \$25. The youthful Arthur Sullivan wanted the same amount for his "Lost Chord," but the publisher declined the risk. About three years ago the composer of "Keep the Home Fires Burning" was disappointed to find that his regular publisher thought the song unworthy of publication.

But Leo Feist, of New York, was so certain of the selling qualities of George Cohan's "Over There" that he paid the composer \$25,000 down and took his chances on getting his money back. Will he lose?

The retail price of the song probably is to be ten cents, which means that the publisher will sell it wholesale for six cents. Our mathematical skill enables us to see that if Leo Feist sells his projected 2,000,000 copies at six cents a copy he will take in \$120,000.

Not long ago the same Feist took a fancy to Florida's American grand opera, "Paoletta," and he published everything printable connected with it, full score, vocal score and all. Mozart, Weber, Gluck and such men had to wait until they were dead and famous, enshrined in historical biographies and emblazoned in stone and bronze, before the full scores of their operas were published.

We met a lady several years ago who informed us solemnly that George Cohan is the greatest man in the world. Not knowing for a certainty where Julius Caesar, Shakespeare, Blind Tom, Noah and the Flying Dutchman actually were at the time being, we could not contradict the lady.

However, in our wildest dreams we never imagined a composer was to write a song worth \$164 a note and \$131 per word and that nature intended to give the world a publisher who would hand out \$25,000 for a manuscript that took about half an hour to write.

How contemptible now is the ancient ditty: "Sing a Song of Sixpence."

Who on earth or in the two other places would be bothered with a sixpenny song when a \$25,000 song was as easy to get and easier to sing?

Do you wish to write an "Over There"? Here is the receipt: Take a phrase of "Johnny, Get Your Gun," a bugle call, and add a plentiful supply of the spirit of George M. Cohan. Probably any other well known tune will do instead of "Johnny, Get Your Gun," but the G. M. C. spirit must on no account be omitted. Do not trouble to write your thanks. We accept them in advance.

VARIATIONS

By the Editor-in-Chief

How the Other Half Laughs

While grim visaged war never smiles, shot and shell, however, cannot blow humor out of the world, no matter how many countries enter the world conflict.

We learn from an American who left Berlin recently that in an obscure street a shoemaker had affixed to the door of his cellar shop a big slate bearing the names of countries inimical to Germany, and underneath had written in chalk: "Declarations of war received here."

It is a relief to get away in the newspapers from the stories of battles, revolutions, militant proclamations and boasts, food announcements, and "Pro Bon Publico" letters urging the decapitation of Kreisler, and the boiling in oil of Dr. Muck. For instance, we took pleasure in reading that Paderewski had endorsed Mayor Mitchel for re-election, and advised New Yorkers to vote for him. Mayor Mitchel, sad to relate, got the worst defeat from Judge Hylan that any mayoralty candidate ever received in this city, but that should not make Paderewski feel bad, for all the New York dailies except the Hearst papers also advised our citizens to vote for Mitchel, and so of course they now are in the same boat as Paderewski. While this is his first introduction to politics, the daily newspapers are by no means unused to the rebuke of the citizenry for on previous occasions their candidate was snowed under nearly as decisively as at the recent election.

Musicians are saying to themselves, naturally enough that if New York dailies carry no weight with the general readers, they surely have no real influence with the musical readers—as was proved when several of our local dailies failed so signally to convince the public that the Philharmonic is not a good orchestra.

At the opening Biltmore Musicale last Friday we sat between two ladies who were knitting industriously and patriotically. While Geraldine Farrar sang Gounod's "Sing, Smile, Slumber," one of the songs that awakened no responsive thrill in us, we too busied ourselves in extraneous activity and read the program notes. We got intense enjoyment out of some of them, notably those which said that "great composers invariably reserve their best melodies for their operas and other large choral works;" that "Franz' songs are mostly of a declamatory order;" that "one cannot deny that the day of the American artist has arrived, for there is scarcely a concert of note given at which the appearance of a native artist is not an event," and that "Finnish music enjoyed the most dignified representation in America in 1913, when Mr. Damrosch performed the symphony of Jean Sibelius, a work the music savants said embodied the most extraordinary ideas of symphonic development that had yet been heard in New York."

Also at the Biltmore Musicale we read this in the program: "Miss Farrar uses the Steinway piano; Mr. Buhlig uses the Chickering piano; the Knabe is the official piano of the Biltmore Friday Morning Musicales." Diligent inquiry on our part elicited also the information that the head usher uses the McTinkler, the ticket taker prefers a Vanslap, while the scrub lady and her assistants positively declare they will play on nothing but a Thumpington.

In the Morning Oregonian (October 30, 1917) an editorial scolded the Portland orchestra for lack of variety, and remarked: "It was impossible, without reference to the printed notes, for a public not wholly familiar with MacDowell and Schubert, to know where the Indian Suite left off and the symphony began." We have many similar listeners in New York. At every recital or concert here where the names of separate sonata or symphony movements are printed in the programs, some of the auditors mistake them for numbers on the regular programmed list. Folklore has it that on one occasion a latecomer whispered to an usher, "What are they playing now?" "The ninth symphony," was the reply. "Thank goodness I missed the other eight," commented the delayed music lover.

John Philip Sousa tells about his cornet playing friend, who was submarined in the Mediterranean and about an English paper that reported the affair like this:

"The famous cornetist, Mr. Hornblower, though submarined by the Germans in the Mediterranean,

was able to appear at Marseilles the following evening in four pieces."

The identity of Leopold Godowsky has become obvious even to the man in the street. The other day the great pianist was standing in front of the Verdi monument on upper Broadway, waiting for a car, when one of the taxi-drivers who make their stand along that street approached him, and, pointing a stubby finger toward the monument asked: "Say, mister, kin you tell me wo't them figgers mean? You're one o' them guys, ain't yer?"

Stepchild of the Press

We are in receipt of a note as follows:

I see that you pay a deserved tribute to the Kansas City Star as one of the leading newspapers of America. I would like to add that Mrs. M. K. Powell, the critic and musical editor of that paper, is, in my opinion, one of the best writers of music in the United States, or in fact anywhere. She is a sincere and able judge, and in that respect may be said to be very different from some of your locally eminent critics on the New York papers.

We agree thoroughly with the writer of the foregoing, who signs himself or herself "C. B." We have been following Mrs. Powell's work in the Kansas City Star, and were struck with its very high quality, both as writing and as musical criticism. If more newspapers in this country would run a music department like that of the Kansas City Star, we would not be so constantly harping on the neglect which the revered editors all over the country practise against the tonal art.

Lucas Knows Dates

Clarence Lucas, of the MUSICAL COURIER, photographed this beech tree because one date on it was



Photo by C. Lucas. A DATE TREE.

July 31, 1886, the day Liszt died. "A number of linked hearts and other cryptic emblems," says Mr. Lucas, "made the trysting tree worthy of photographic immortality, especially as there is now no Virgil to write bucolics about the shade of spreading beeches and the charms of fair Amaryllis. When I informed the park keeper that I made pictures for newspapers, he gave me permission to walk on the grass, but told me not to 'lay' or 'set' on it. I asked him if I looked like a hen."

Artistic Amenities

It seems peculiar that last Sunday afternoon both the New York Symphony and the Philharmonic Orchestras should have chosen for their concerts the second symphony by Brahms. Of course the matter was a coincidence, but surely it could have been avoided.

We know from another instance that Damrosch and Stransky are not trying to annoy or outlive each other. Last spring the latter had selected Dubois' "Symphonie Française" for performance at the opening Philharmonic concert this October. In the meantime Damrosch announced the work for performance in November as a "first time in Amer-

ica." Stransky wrote to him and pointed out the error of the claim. Damrosch replied that he did not know of Stransky's intention to give an earlier performance, and he offered to amend his prospectus. Stransky then insisted that he did not wish to cause Damrosch embarrassment and withdrew the Dubois symphony from the early Philharmonic program. With this happening in mind, it is difficult for one to explain the present Brahms duplication.

Apropos, Muck gave us Brahms' fourth symphony last week. Is there to be a run on Brahms this winter?

Unwritten Musical History

What Bach said every time the nurse told him he was a father after the young Bachs numbered a dozen.

Whether Haydn used to play his latest opus for every visitor at his home and exclaim: "This is the best thing I ever wrote."

The thoughts of the inspired Mozart when he was feverishly penning one of his immortal masterpieces and Mrs. Mozart would announce: "Dearie, the soup will be ice cold if you don't stop that scribbling and come in to dinner."

What Weber replied when a Trieste young lady asked him: "Why did you ever separate from Fields? You two were the funniest comedy team I ever saw."

Also how Schubert took the remark of the Keokuk, Ia., apothecary who, when presented to the great composer, queried: "Are you Lee, or Jake?"

Why Verdi wrote the "Miserere," from "Trova-tore," for the barrel organs?

Why Donizetti wrote the "Lucia" sextet for paid professional persons who sing it sitting about a table in a restaurant and follow the selection with "The Glow Worm" as an encore?

How Mascagni and Leoncavallo explain the fact that Puccini succeeded with more than one opera.

Whether Wagner did not write his pamphlet against Jewish composers simply and solely because Mendelssohn's wedding march is as popular as the one from "Lohengrin."

What Liszt will say to some of his critics when he meets them across the Styx.

Music and Militarism

Strangely enough, London pianists refuse to ban German composers from their programs. Recently special Schumann recitals were given there by Mark Hambourg and Benno Moiseiwitsch. Both played the "Etudes Symphoniques," while the former added the fantasia, toccata, "Carneval" and the latter the G minor sonata, "Papillons," and "Fantasiestücke."

H. E. Krehbiel, in the New York Tribune: "It is an open secret, we believe, that except Walter Damrosch, of the Symphony Society, and Modest Altschuler, of the Russian Symphony Orchestra (but here we are speaking largely on presumption), all the conductors of the symphony orchestras in the United States sympathize with the enemies of our country."

Maennerchors in America will have to change their names from Beethoven, Mozart, Haydn, and Schubert, to Washington, Lincoln, Roosevelt, and Wilson.

An interesting announcement on the program of "Kitty Darlin'," in which Alice Nielsen is appearing at the Casino, is this: "Every male member of the Alice Nielsen company has fulfilled all obligations in respect to military service."

Beelzebub's Babblings

Dear Musical Malaria:

Hoity toity, what a hubbub about Dr. Muck and the National Anthem. Of course, you will agree with me that it is entirely justified, for eyewitnesses, as it were, have related how eyes were gouged out and hands hacked off by the advancing Germans in Belgium. You will remember that I have related to you many instances of the barbarity of the unspeakable Teutonic nation. I can assure you that there are many estimable German musicians in this country, and they are harmless enough in their way. War has nothing to do with art, as I have often told you, and we should not let our feelings sway us into prejudice against these alien dwellers in our musical midst. Live and let live, say I.

There is no good reason, however, why we should allow such German musicians now in America, to earn money here, to eat, to live under a roof built by American hands, or to use an American umbrella when it rains. Muck is a quiet, unassuming gentleman and a fine musician, and should not be molested, after he is hanged, drawn and quartered.

I suppose that you have read about the Metropolitan Opera decision not to give Wagner there this

winter. It is a wise move. Personally, I never have understood the Wagner music and texts, and I suspected you all of being as hypocritical as I was in the matter. Thank goodness, no one will embarrass me again by asking: "Do you think Rienzi should have refused Hagen's request, or killed Beckmesser when he had the chance to do so without compromising Flosshilde?" I used to get a cold sweat all over me at the Wagner performances when persons addressed me in the lobby. At such moments I did all the talking, so that they could not propound any questions. Now my old favorites, "Sonnambula," "Puritani," "Faust," and "Martha" may lead the repertoire again. Don't you agree with me that "The Last Rose of Summer" and the "Soldiers' Chorus" are much better music and far less bloodthirsty than "Liebestod" and Lohengrin's "Narrative"?

After all, Wagner never wrote community music, and you surely are of my opinion that community music is the highest form of musical expression. Music which the masses do not understand is not music at all. Just imagine any one singing a Brahms symphony at a community "Sing." Symphonies are preposterous, any way. They are written for too many instruments all playing at the same time. Can I hear what one person is saying when three others are talking at the same time? No. You see the point, don't you?

Dear, sweet la Geraldine ("la" is French, and means "the") sings "The Star Spangled Banner" at her concerts, but let us not forget that some years ago she was a member of the Berlin Royal Opera, which is supported out of the pocket of that horrible monster in human form, Kaiser Wilhelm II. La Geraldine is adorable. She spoke to me on one unforgettable occasion. At the time, I was talking to Otto Kahn (the multimillionaire) in the lobby of the Metropolitan Opera, when la Geraldine passed. I turned quickly to see her and, losing my balance, bumped into her. "Can't you see where you're going?" she snapped out. She is a magnificent creature, a great artist, and the soul of kindness, but the critics say that she does not sing as well as formerly, her modiste considers la Geraldine inclined to obesity, and her friends think her tongue entirely too acid.

Let me remind you that I have just formed an American Musical League. It came into being not long ago at Smith's Crossing, where the Calliope Musical Club gave me a luncheon. The mayor of Smith's Crossing was present and made a stirring address, pointing out that the village street needed repairing in front of the post office, and that the Smith's Crossing musicians should support my American Musical League movement. I replied eloquently, and explained that although I don't know what we're leagued against, every one gladly should pay the \$1 I am charging for membership to the League. The Smith's Crossing Bugle wrote as follows about me: "We always had heard that the speaker was the oldest musical journalist that ever lived, and after his speech, we believed it. He told personal anecdotes about Noah, King Solomon, Bacchus, Agamemnon, and William Steinway. He patted Patti on the head when she was a year old and said: 'You will become the world's greatest pianist.' He heard Mozart play at a prodigy concert in London and at once remarked: 'This lad is sure to outsing Caruso some day.' When the venerable musical pioneer finished his speech the demonstration on the part of the audience was deafening, the entire eleven persons applauding like mad. Those present were the Mayor, Mr. and Mrs. Obadiah Snuppkins (the former is the Smith's Crossing representative of Musical Malaria), the three Misses Snuppkins, Master Tommy Snuppkins, Misses Jennie and Laura Spoopendyke (sisters of Mrs. Snuppkins), Master Harry Spoopendyke, and his little friend, Bobby Binswanger. When volunteers were called for to aid the League, Mr. Snuppkins at once jumped to his feet and said: 'I present one year's salary of my pay from Musical Malaria, or else I am willing to give one dollar in cash.' The founder of the League took the dollar in cash."

By the bye, I have another good joke for you. An Italian friend of mine says that when dear Caruso returned from South America he said: "I get-a fat because I eat-a so much spaghetti. I take-a him with-a me from here, to make-a sure I have-a him." My friend's joke is this: Caruso take-a the spaghetti to make-a sure he getti him in South-a America."

I think this is excellent, says your

BEELZEBUB.

Variationettes

In the New York Tribune an authority says that this season the French designers of modes for

women "have based their designs upon operatic characters, like Aida, Amneris, Natoma, Lakmé, Melisande, and Thais." Why exclude Monna Vanna, in the tent scene?

Is the name of Glinka's opera "Life for the Czar" now to be changed to "Life for Lenin"? And why should any one wonder if the Russians hereafter to write only in shifting tonalities?

Good old friends greeted us on Arthur Friedheim's piano program of last Sunday, Weber's "Moto Perpetuo," Mendelssohn's "Spring" and "Spinning" songs (the latter at one time the faithful war horse of all the tribe of fleet fingered virtuosi), Rosenthal's "Papillons," Rubinstein's G minor barcarolle, and the Strauss-Tausig "Man lebt nur einmal."

Mary Garden sooner or later will wind up as a lecturer, a novelist, or a preacher. At present Mary is a film actress, but in the intervals between being "shot" by the camera, she dispenses (for publication) her views on various matters related to the running of the world. Her most recent promulgation is to the effect that women should not vote, that they are vain, frivolous, mendacious, and generally inferior to men. Mary seems to forget that her sisters have just received the vote in New York State and that she may be spoiling her chances to be nominated for some high office here in the future.

It is a bit unkind for you to say, Giuseppe, that with so many of the obese German singers out of the Metropolitan, there will be somewhat meatless days at that house.

Alberto Jonas has a piano pupil with a small hand who cannot stretch the tenths in Rubinstein's "Staccato Etude." The pupil asked what was to be done. "We'll simply camouflage by leaving out the top tones and putting in some others," said the pedagogue pleasantly.

Philip Hale reminds the world that Bülow wrote: in 1886: "All of the German operas after Wagner are not worth 'Henry VIII' or 'La Roi de Lahore.' Any one of Saint-Saëns' pianoforte concertos outweighs in musical contents what 'we'—Brahms of course expected—have accomplished."

Sophie Tucker is advertised in Seattle (at the Orpheum Theatre of varieties) as "The Mary Garden of Ragtime."

We hear a story about a famous violinist who has the business instinct very well developed. After his first group of numbers he usually rushes up to the local manager and blurts out: "Am I re-engaged for next year?" Not long ago one of the local managers answered: "Maybe, but not by me."

Music News (Chicago) points out that Musical America printed not one word about the recent big Lockport, N. Y., American Music Festival, and adds: "But then—perhaps, Musical America does not care to help Americanism at all unless it can do it in its own, particular and (possibly) narrow and (also possibly) prejudiced way."

In Harrisburg, Pa., manager Fred C. Hand, of the Keystone Concert Course, is a practical patriot. Learning that his patrons did not desire to hear a concert by Kreisler, he promptly canceled that artist's date and in its place put a lecture by Sergeant Arthur Guy Empey, author of "Over the Top."

We are searching our memory to see if in it there is stored away any recollection of a finer piece of poetical and picturesque piano playing than Harold Bauer did in Schumann's "Waldscenen" last week at Aeolian Hall. It is the talk of the town.

James Huneker writes one column and a half of warm praise in The Evening Post, concerning Henry T. Finck's new book on Richard Strauss. Huneker reminds us incidentally that Finck has written the best English biography of Wagner.

"All that a singer needs is an exceedingly good voice," says a tenor, according to B. L. T. in the Chicago Tribune. "This also goes for fishmongers," observes B. L. T. drily.

Mrs. Theodore Thomas remembers a characteristic musico-militaristic happening in New York just after the close of the Franco-Prussian war. Theo-

dore Thomas was requested by the many German ticket holders of his concerts to play the "Wacht am Rhein" at the end of the programs, to celebrate the Prussian victory. "Theodore Thomas was an American, first, last, and all the time," says Mrs. Thomas, "and although he was very willing to play the German national hymn for his German friends, he was not willing to humiliate the one French musician in the orchestra, who was equally his friend. So he sent for the player during the intermission and said: 'We shall play the "Wacht am Rhein" tonight after the program, and probably for a number of other evenings. I know this will be very painful to you, so I give you permission to leave the stage and go home before the closing number of the program whenever this is the case.'"

Talk of Godowsky's Chopin contrapuntal transcriptions and of prize fighters with a punch in either hand! Here is Mischa Levitzki, of whom the New York Evening Sun (November 6) says: "He is an artist with both hands, the left being strong enough to evoke the great bass of Beethoven, while the right sings pure Schubert."

The London Spectator asks: "Will Tennyson and Byron come back?" Ask Mendelssohn and Rubinstein.

The opera drive is on.

LEONARD LIEBLING.

ART THAT ENDURES

There is much talk at present about the statue of Abraham Lincoln which the United States is to give to England. Many critics maintain that the bronze is not a worthy work of art to be exhibited in London and as many assert that the value of the statue is in its just portrayal of Honest Abe, the rail splitter, with big feet, ungainly hands, loose joints, and awkward pose.

We are as much entitled to our opinion as is that voluble solon and Solomon who settles the affairs of everything and measures the mentality of everybody in his kindergarten column on the last page of the New York Globe. The world may or may not be anxiously awaiting our final word on the subject. At any rate we give it herewith, not because statues of Abraham Lincoln are objects of our special study, but because there is a fundamental principle of art at stake.

The statue in bronze which is causing so much talk may be a perfect representation of the uncouth Lincoln at the worst or best period of his physical development. The world, however, is not in the least concerned with physical development when it looks at the statue of Abraham Lincoln. Does the statue express the strength of character and noble ideals of the man whose will and tenacity of purpose, judgment and vision, saved his great nation from disruption? Lincoln is famous because he had these qualities, and it is for these qualities that a statue of Lincoln has a permanent interest to the beholder. The world wants the poetry of Lincoln's life and not the prose of his hands and feet. What good does it do to say: height, 6 feet 4 inches; weight, so much; length of hand, so much; circumference of foot, so much; size of hat, so much; color of eye, this; color of hair, that? Shakespeare had a better method: "Nature might stand up and say to all the world, 'This was a man.'"

It is a common occurrence in all the arts for a sculptor, poet, composer, painter, to grow weary of the more or less conventional styles and seek for variety in the odd, weird, ugly, or even repulsive. But art will not be trifled with. Sooner or later the odd and the ugly are discarded for the natural and the beautiful.

Cowper's famous line, "Variety's the very spice of life," has two lessons in it. The most obvious meaning of the line is that variety is pleasing. The other meaning is that variety is spice, not food. Those who struggle so incessantly for variety, newness, unconventional oddity, sensational effects, too often forget to put any food in their dish of spices.

No doubt the designers of tudor architecture thought they were doing a fine thing when they put up their buildings which now seem so old fashioned and out of date. Balmoral Castle among the hills of Scotland seems older than the Acropolis at Athens, though it is nearly two thousand years younger. The spice of variety gave it a passing interest, but as its style was not compounded of those eternal principles of proportion and beauty that the ancient Greeks established it soon became an eyesore instead of an object of interest. So too, will this ugly and realistic representation in

bronze of Abraham Lincoln become an eyesore to the generations that are to come. Today it may attract those who like variety. Tomorrow there will be others who tire of it and want to see the ancient and idealized statues that have outlived all the changes of twenty centuries.

It would be absurd to think that the ancient sculptors could not have produced realistic statues of ungainly men, "warts and all." They could and did produce all kinds. Only the grand and beautiful have remained in favor—Jupiter, Apollo, Venus, Athena, Artemis, Niobe, Hermes, Demeter, Eros, Hundreds of years later, Donatello, Michelangelo, Thorwaldsen, Canova, enriched the world with sculptures that are either grand and ennobling, or beautiful, never ugly with realism or supremely physical.

We do not believe that Lorenzo de Medici was of unusual appearance. Roscoe says nothing that suggests great manly beauty and nobility of carriage. Yet Michelangelo has created, in his "Il Penseroso," one of the most impressive statues in existence. He did not pose his subject, Lorenzo de Medici, standing awkwardly with boorish hands on a distressed stomach. Would the world have been the better for such a work of art? Would it have preserved it as an inestimable treasure for all time?

Now let us turn to music. Surely the intelligent reader can apply the test of these principles to the art of music. We have our "Pandemoniums," "Orgies," "Discord Dances," "Studies in wrong notes," "Squeals of a dying pig," "Saw mills," "Mosquito buzzes," and so on. These have the questionable charm of variety. At any rate they are spice even if they fail to be food. Will they endure? If their only attraction is their oddity how long will they attract when they cease to be odd and become conventional?

A great and heroic work of art should turn neither to ugliness on the one hand nor prettiness on the other. Bach's contemporaries sometimes wrote passages worthy of the great composer himself, but the grand manner nearly always weakened into prettiness or petrified into academic dullness. Mendelssohn's melodic charm and sweetness won instant favor, but the older works of Beethoven have outlived the less grand and noble works of Mendelssohn. Some of the composers of today have attracted attention with their spicy variety. Time will judge. Time will show whether the realistic statue of the physical Abraham Lincoln or the idealized portrayal of the meditating Lorenzo de Medici is to endure. The world will not accept them both, nor will the public listen long to hoots and howls, jangle and clash, while the great works of the masters of noble music, poetic imagination, balanced forms, and sane emotions are to be heard. Variety may be the very spice of life, but it is an abominable substitute for nourishment.

SOOTHING SAVAGE BREASTS

When Congreve wrote his only tragedy, "The Mourning Bride," in 1697, he could not have foreseen that the most famous line in the play would go down to posterity nearly always misquoted and usually ascribed to another author. Such is fate, however. The line as he wrote it is: "Music has charms to soothe a savage breast." We will not give the incorrect version which is on the lips of everybody and in dictionaries as well. Of course the line does not belong to Shakespeare, the author to whom the ignorant ascribe nearly every quotation. Nor did Dryden write it, as a lady compiler avers.

Congreve wrote it. Is it true? Does music soothe the savage breast? What is a savage breast? There are occasional free fights in operatic companies and we have never heard of music being rubbed onto their savage breasts like mother's goose oil on our early sore throats. Perhaps members of opera companies are not savages, or perhaps Congreve was wrong.

We have often noted the haughty look on people coming from a symphony concert. Are they soothed? Not to any noticeable extent. They complain of the blare of the brass, or of the violins being scratchy, or the wood wind out of tune, or of the harp sounding like a damp banjo, or of the kettle drummer's wild antics, or of the conductor's slow tempo or confused beat, or lack of insight for the Beethoven spirit, or cold manner, or hair cut, or kid gloves, or of the hall being too hot or too cold, or too light or too dark. They argue, dispute, declaim, disagree, and do everything but be soothed.

Of course, it may be that they have not the

savage breasts which music is supposed to soothe. The same music which will soothe a savage breast may be just what is required to rile a highly civilized chest. If some one, coming from the concert hall, exclaimed: "Ah! my savage breast has been wonderfully soothed by that music," the doorman would rush to the telephone and transmit: "Send up the ambulance of the foolish house, quick! We've got a raving lunatic ready."

Perhaps the music Congreve heard in the aristocratic circles of London in the seventeenth century would soothe a savage. Congreve was guilty of no pun. The Richard Savage of English literature was born in 1678 when the now famous line about the savage breast was a year old. As a matter of fact Congreve was referring to the feats of Orpheus, or at best he was exaggerating. The context shows that the poet did not refer to modern music:

Music has charms to soothe a savage breast,
To soften rocks, or bend a knotted oak.
I've read that things inanimate have moved,
And, as with living souls, have been informed
By magic numbers and persuasive sound.

Congreve said, therefore, that music has charms to soften rocks. Is that true? He said also that music has charms to bend a knotted oak. Is that a fact? He likewise asserted that music has charms to soothe a savage breast. Has any person seen a savage breast soothed by music?

At any rate, please bear in mind that it was William Congreve, and not Shakespeare, or Abraham Lincoln, or Jeremiah, or Dryden, or Emerson, or Benjamin Franklin, or Cowper, or John Wesley, or Mahomet, or the Persian poet Hafiz, or the Indian wise man Viswamitra, or the Dutch rhymist Jacob Catts, or the German Hebrew Heinrich Heine, or the Chinese One Lung, or the Japanese Nanky Poo, who said that music has charms to soothe a savage breast. Roosevelt and Lloyd George had absolutely nothing to do with it.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts from criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

Alice Gentle (Song Recital)

American
Her voice shows evidence of strain and often is unsteady.

World
Miss Gentle's voice is flexible, of sufficient compass, true to pitch.

Tribune
Her voice is a fine one, resonant and rich.

Herald
In more dramatic things her tone was uneven and she sometimes sang off the key.

Raymond Wilson (Piano Recital)

Sun
Mr. Wilson played with a musical touch but with such a haze of blurring in his outlines that nothing was clear except in passing moments.

Evening Mail
Everything that Mr. Wilson did was finely chiseled, of the most careful workmanship.

Franklin Riker and Lois Long (Joint Song Recital)

American
Miss Long proved the possessor of a pleasing, flexible, flute-like voice.

Sun
Miss Long revealed a small, sweet voice, sadly unequal in its scale, well placed in the lower medium and not placed at all in the high register.

Symphony Society (Elman, Soloist)

World
It (Goldmark's "Rustic Wedding") was not played through-out yesterday with the rhythmic smoothness habitual to hear at these concerts.

Globe
Mr. Damrosch conducted a remarkably rich, glowing and polished performance of the Goldmark work.

Tribune
We do not know that his (Elman's) technical equipment was ever displayed to finer advantage.

American
Technically he was not at his best.

Efrem Zimbalist (Violin Recital)

Globe
Not until the program was nearly over did he contrive to play an entire number without a mistake.

Tribune
He has a rare control of the mechanics of his profession.

Globe
(See above)

American
His interpretation was notable for his easy command of the technical problems.

Carolyn Cone-Baldwin (Piano Recital)

Evening Post
In the interpretation of MacDowell's splendid "Erica" sonata her art showed at its best, a beautiful and varied tone helping to enhance the charm of her poetic reading.

Herald
Her playing of MacDowell's sonata, "Erica," lacked breadth.

Herald
Her tone is clear and brilliant, but a trifle hard.

Evening Mail
Her tone is consistently warm and pleasing.

George Dostal (Tenor)

Herald
He has an agreeable voice of light quality.

Evening Mail
His voice is a thin, throaty tenor, seldom pleasing in quality.

World
His high light tenor was heard to advantage.

Evening Mail
(See above)

I SEE THAT—

"Aida" opened the Metropolitan season last Monday. David H. Schmidt's son is with the army. Stransky and the Philharmonic will give New York its first hearing of Chadwick's "Tam O'Shanter." Levitzki and Boguslawski were honor guests of the National Opera Club. Camp Yaphank is to have a \$100,000 auditorium. Baltimore Musicians' Union refuses to allow orchestra to play gratis at Camp Meade. Teresita Carreño-Blois narrowly escaped death as a spy. Mascagni's "Isabeau" fails to thrill Chicago. Eugen Ysaye was given an ovation at Ann Arbor. Eleanor Painter is to act. William H. Wylie, Jr., is a tenor. New York again hears Alice Nielsen in operetta. Farrar, Fornia, Buhlig and Sandby opened the Biltmore Musicales. Jascha Heifetz is to appear at the Rubinstein musicale. The St. Louis Orchestra deficit is over \$37,000. Lenora Sparkes has been with the Metropolitan seven years. Frieda Hempel is in love with the great Southwest. The agitation against German music continues. Louis Graveure gave a program of Bryceson Treharne songs at his New York recital. Joseph Bonnet began his historical series last Monday. Elizabeth Parks had interesting experiences in the English army camps. The New York Symphony gave a patriotic program. The smallest community to engage the Chicago Opera showed the greatest enthusiasm. Leo Ornstein has conquered Los Angeles. New York heard Dr. Muck conduct the anthem without any disturbance. Capacity houses in San Francisco bore tribute to the success of the La Scala Opera Company. Alma Gluck sang to 50,000 soldiers at Camp Lewis. Carolina White is no longer connected with Victor Herbert's "Her Regiment." The Chicago Opera's New York rental will be \$45,000. Marie Sundelius was the artist at the first musicale of the Beethoven Society. Paderewski was in favor of Mitchell as New York's mayor. Concert and donations wipe out the Chicago Apollo Club's deficit. Matzenauer and Grainger opened the Kinsolving musicales. Julia Claussen appeared at Houston, Tex., under the auspices of the Texas Women's Fair. Christine Langenhan attracted one of the season's largest audiences at Aeolian Hall. Hipolito Lazaro scored a remarkable success with the Sigaldi Opera Company. Giovanni Martino has been especially engaged for "L'Amore dei Tre Re" with the Boston Opera. Mrs. Julian Edwards entertained in honor of Tamaki Miura. The Guilman Organ School, through the courtesy of Philip Berolzheimer, attended the Bonnet recital in a body. H. I. Bennett has joined the Pacific Coast Musical Review. Victor Georg has located in New York. Andres de Segura declares Mexico to be America's friend. Ernesto Giaccione and his wife, of the Boston Opera Company, died mysteriously in Baltimore. The soldiers and sailors now have a song book of their very own. Paulo Gruppe is to give first hearing of a cello concerto by E. Moor. Myrtle Elvin (Mrs. Harry Block) has a little son. Naham Franko is the only American-born musical director who ever conducted grand opera in this country. Boston is enjoying the Giuseppe Createore Grand Opera Company. Miura in "Butterfly" opened Boston Opera season in Baltimore. Gluck died 130 years ago today. Detroit had five concerts in one week, all before good sized audiences. It is understood that Frieda Hempel is engaged to marry an American. Mischa Levitzki stirred a conservative Boston audience to enthusiasm. Margaret Nikolovic is American-born with Balkan blood and Viennese training. The Orpheus Four of Los Angeles are singing to the men in the camps under the jurisdiction of the Y. M. C. A. Harold Henry played the MacDowell D minor concerto with the Chicago Orchestra. Walter R. Knupfer has opened new studios in the Fine Arts Building, Chicago. Frances Alda dedicated new Kimball Hall, Chicago. Agnes Scott Longan, Mme. Sturkow-Ryder and Ruth Ray gave a program at the Great Lakes Naval Station. Kreisler cannot play in Pittsburgh. The New York Philharmonic performed Henry F. Gilbert's new symphonic prologue, "Riders to the Sea." Auer may come to this country next February. Mme. Lund won the prize for music written to David Henderson's "On the Road to France." Vilmos Beck is soon to become an American citizen. Lieut. R. Fulljames, R. F. C., has been awarded the military cross. Mme. Buckhout is giving a series of composers' recitals. Carlos Mejia was one of the sensations of the Sigaldi Company's season in Mexico City. H. R. F.

CONCERTS IN GREATER NEW YORK

MONDAY, NOVEMBER 5

Carolyn Cone-Baldwin, Pianist

Carolyn Cone-Baldwin's recital at Aeolian Hall on November 5 attracted a good sized audience, whose appreciation of the pianist's efforts was manifested in enthusiastic applause. The program contained several interesting numbers, the most successful of which was the MacDowell "Eroica" sonata, which was excellently rendered. It served to disclose Miss Baldwin's even tone and poetic feeling, her well developed technique and her style of interpretation, both brilliant and polished. Other numbers were the Bach-Liszt fantastic and fugue; Schumann's "Papillons"; waltz, op. 42 (Chopin); etude, E flat (Rubinstein); "Sonetto del Petrarca," No. 104 (Liszt); "Etude Caprice" (Ganz); "The Lark" (Balakirew), and "Concert Etude" (MacDowell).

TUESDAY, NOVEMBER 6

Charles Cooper, Pianist

Charles Cooper's recital on Tuesday afternoon, November 6, at Aeolian Hall, drew a good sized audience that expressed its appreciation of the artist's work in generous applause. Mr. Cooper's playing, while always temperamental, evinced his understanding of structural values, of balance and of contrast. One can but comment upon the exquisite finish and beauty of tone displayed in his performance of the Chopin nocturne and the third movement of the Schumann fantasia. There was ample opportunity in his program, moreover, to prove Mr. Cooper's extensive technical equipment and style, as in the Chopin "Revolutionary" etude and the Schumann fantasia, which brought many recalls. The Rachmaninoff prelude also aroused much enthusiasm.

The program in full follows: Prelude and fugue in C minor (Bach); sonata, E flat, op. 27, No. 1 (Beethoven); fantasia in C major (Schumann); nocturne in F sharp major, op. 15, No. 2, and etude in C minor, op. 10, No. 12 (Chopin); prelude in G major (Rachmaninoff); Hungarian rhapsody, No. 8 (Liszt). Several encores were added in response to hearty applause.

THURSDAY, NOVEMBER 8

George Shortland Kempton, Pianist

George Shortland Kempton, an American pianist, gave a recital at Mehlman Hall, New York, on Thursday afternoon, November 8. Mr. Kempton offered an unusually interesting program consisting of Beethoven's "Sonata Appassionata"; "Barcarole," Rachmaninoff; "Nymphs and Satyrs" (etude), Paul Juon; a group of three Chopin numbers—fantasia, op. 49, prelude and polonaise in F sharp minor—Cyril Scott's "Lotus Land" and "Danse Negre," and Hungarian fantasia by Gruenfeld.

Graveure Sings Treharne Songs

Bryceson Treharne's songs made up the entire program of Louis Graveure's recital in Aeolian Hall, New York, on Thursday afternoon, November 8. The wisdom of giving a one composer program has often been doubted, but a special interest in the Welsh-Australian, whose experiences as a war prisoner were well advertised, made it possible to keep the attention of the public throughout the afternoon. The songs were named "Ozymandias," "The Fair Circassian," "The Night," "The Terrible Robber Men," "Invocation," "The Donkey," "Mad Patsey," "The Huguenot," "Dirge for a Fallen Soldier," "The Short Cut to Rosses," "Uphill," "Jeanette," "Come to Me Now," "A Widow Bird Sat Mourning," "Montserrat," "The Trail by Night." In none of them is to be found a trace of conventional melody, harmony or forms of accompaniment. In fact, it would be almost safe to say that a new personality is heard in the restless harmonies and busy rhythms. Now and then a suggestion of Loewe, or Berlioz, or Grieg, or Brahms may seem to flit across the kaleidoscopic landscape, but the melodic and harmonic features of Bryceson Treharne are not to be distinguished in the multitude of outlines. In time it will surely be possible to discern a distinctive style, however, for all new music sounds strange at first.

The main impression is that the harmonies are always restless and oftentimes strikingly original. The composer is deserving of the highest praise for the consistently high tone and polished art of his entire output. Never once does he stoop like Atalanta for the golden apples of applause in the race. He got the applause, nevertheless, and several of the songs had to be repeated. No doubt much of the success was due to the beauty of the singer's voice and delivery.

Louis Graveure's work requires no fresh praise. Mr. Treharne was indeed fortunate in having so preeminent an interpreter. Mr. Graveure's English diction is impeccable and he has an exceedingly pretty taste in the musical interpretation of songs. He was in fine voice and displayed his usual splendid vocal control. From the standpoint of the musician all of Mr. Treharne's songs are of the first rank; and Mr. Graveure's interpretation of

them demonstrated something more, namely, that many of them sound as effectively as they read attractively, something that is by no means true of all songs. "The Terrible Robber Men," "The Short Cut to Rosses," "Jeanette," "A Widow Bird Sat Mourning," to select a few, are songs that delight the auditor in the hearing as much as they must delight the artist in their singing. There was a large audience, very enthusiastic in its reception of the songs.

FRIDAY, NOVEMBER 9

Biltmore Musicales Open

On Friday evening, November 9, the big ballroom of the Hotel Biltmore, New York, was crowded to the doors with a tremendously large and very representative audience, who were on hand to hear Geraldine Farrar, Rita Fornia, Richard Buhlig and Herman Sandby, the galaxy of artists engaged by K. E. Johnston to make the initial concert of the series a memorable one. It was hard to believe that we were in the midst of war's alarms, and worse, to judge by the interest and enthusiasm of the audience throughout the entire program.

Richard Buhlig displayed his refined and very musical pianism in Chopin's fantasia and in pieces by Granados and Albeniz. Rita Fornia sang an aria from "The Huguenots" and songs by Rabey and Laforge. She was in good voice and gave much pleasure by her sincere and intelligent delivery. Herman Sandby was heard in short numbers by Dvorak, Cui ("Oriental"), Sibelius and a number of Scandinavian folk tunes arranged by the player. Mr. Sandby's voluminous tone, his sure technique and his unflinching taste and variety of expression brought him striking success. Geraldine Farrar sang a Mozart aria, two French songs, three songs in German, and the "Habanera" from "Carmen." She was at her best in the German group, which she sang with deep feeling and minute attention to phrasing and other musical requirements. Miss Farrar came on the stage attired in a flaming red gown, large picture hat made of lace, and in her hand she carried a huge black stick in the shape of a shepherd's crook. The stick occasioned the desired astonishment and comment among the feminine onlookers, and thereafter Miss Farrar was correspondingly happy.

Christine Langenhan, Soprano

Christine Langenhan, soprano, was heard in one of the most interesting programs of songs as yet presented in New York this season, on Friday evening, November 9, at Aeolian Hall. The event was styled a "Recital of Modern Songs."

The Russian songs, which were interpreted with depth of feeling and given with excellent pronunciation (according to Russian critics) were "Pessn zigansky," "Sabit tak skoro," "Sred schumnava bala" and "Nitka korolkov," which, being interpreted, mean "The Gypsy's Song," "So Soon Forgotten," "At the Ball" and "The String of Coral Beads." The six Slavic songs by Dvorak, which made up another group, attracted unusual interest, both because they are seldom heard and because Mme. Langenhan interpreted them with all the beauty of tone and interpretation of a born Bohemian. They were "Ach, neni tu" ("Maiden's Lament"), "Zalo dievca zalo travu" ("The Mower"), "Dobru noc" ("Good Night"), "Kterak trojhranec muj" ("Hark, How My Triangle Sheds"), "Kdyz mne stara matka" ("Songs My Mother Taught Me"), and "Struna naladena" ("Tune Thy Strings, Oh Gypsy"). So delighted was her audience with her singing of the more familiar "Songs My Mother Taught Me" that a repetition was insistently demanded and graciously given, Mme. Langenhan singing the work in English the second time. Although her English group was sung throughout with a charm which renders it difficult to differentiate in the quality of the numbers, she was perhaps at her best in Marion Bauer's "Fairy Lullaby," part of which she repeated. This group, in addition to being classed as a "manuscript" group, might also fittingly be termed a "repeat" group, for three of these songs had to be repeated. They were Mana Zucca's "Behold 'tis Dawn" and Mme. Langenhan's own "The Shy Lover," which had an arch charm that appealed at once to her audience. The other manuscript songs in the group were Bryceson Treharne's splendidly virile "Ye That Have Faith" and Willy Spielter's "My Heart Is Singing." At the close Mme. Langenhan was obliged to add several numbers before her audience would consent to leave the hall.

As may be seen it was a singularly taxing program and one which Mme. Langenhan gave entirely without notes, an admirable feature in itself. Mme. Langenhan is an artist and a musician. Through fluent technical facility, augmented by depth of feeling and breadth of emotional power, she communicates the innate message of the songs of varying schools with admirable skill. The prolonged and enthusiastic applause of an audience which filled Aeolian Hall, one of the largest at the hall this season, was not only sufficient proof that Mme. Langenhan was giving great pleasure through her singing, but also that she was in good vocal form and made the most of her many resources.

Walter Golde, as accompanist, vouched for reliable and musicianly work at the piano.

SATURDAY, NOVEMBER 10

Beethoven Society Opens Season

The Beethoven Society held its first musicale of the present season on Saturday afternoon, November 10, in the grand ballroom of the Plaza Hotel, New York. More than two hundred members and their guests attended and listened to an excellent program provided by Marie Sundelius, soprano, of the Metropolitan Opera Company, and William D. Tucker, baritone.

Mrs. James Daniel Mortimer, the former president and founder of the society, opened the meeting with a charming little address, in which she bid the members welcome. This spring, Mrs. Mortimer found that she would be unable to continue in her office as president for several reasons. A board meeting was called at her home, and Mme. Frederick Tadini-Tagliavia was elected to replace Mrs. Mortimer, who has given three years of her time toward making the club a success. The very fact the Beethoven is now self-supporting proves that her efforts were not in vain. On behalf of the board of directors, Mrs. Mortimer (who has been made the honorary president of the society) presented Mme. Tagliavia with a handsome gold and ivory gavel. In accepting the gift, the new president said that it would be very difficult to do any better for the club than Mrs. Mortimer had done, but that she would try to follow in her footsteps.

Before the program commenced the two artists led the audience in singing the "Star Spangled Banner," after which Mme. Sundelius gave the following group of songs: "The Plague of Love" (Arne); "Oh, No, John" (old English), and a very impressive patriotic number entitled "My Native Land," by Kahn. Mme. Sundelius was in excellent voice and aroused her hearers to enthusiasm. The singer sang last season for the club and so delighted the members that they paid her the honor of re-engaging her to open this season. Her voice is beautiful, rich, round and brilliant. She sings the dramatic songs with feeling that is not exaggerated, and into the lighter ones, she brings charm and spirit. Her interpretation of "Oh, No, John" was most enjoyable, and her later rendering of the famous aria, "Depuis le Jour," from "Louise," was one of the most satisfying the Musical Courier representative had ever heard, and her encore, "Musette's Song" from "Bohème," was equally pleasing. Her last group contained "Nuit d'Etoiles" (Debussy), "Il Neige" (Bemberg), and "Fleurs de France" (Widor).

Mr. Tucker is a young singer with a big voice, almost a basso, which he uses with understanding and good feeling. His first group contained three French songs, among which was Puget's "Chanson de route" and "La Dentelliere de Bayeux." His diction is clear and intelligible and he sings with varied style. Of the second group, the most popular number seemed to be "The Vagrant's Song" by Louis Koemmenich, the distinguished conductor of the Beethoven Society. The song is a pleasing, tuneful little number, which should be an addition to any singer's program. Mr. Tucker was very successful in his rendering of it.

A novel feature at the close of the program was two duets, "The Wanderer's Night Song" (Rubinstein), and "La ci darem," from "Don Giovanni" (Mozart), sung by Mme. Sundelius and Mr. Tucker. Harold Osborn-Smith gave his usual fine support at the piano.

A number of new members were received into the society, and dancing followed the musicale.

Paquita Madriguera, Pianist

Paquita Madriguera, the talented young Spanish pianist, who created a favorable impression in New York last year, gave a recital at Aeolian Hall, New York, on Saturday evening, November 10, before a large and fashionable audience, largely consisting of her countrymen. Miss Madriguera played a diversified program, comprising Bach's fantasia, No. 3; Grieg's sonata in E minor, op. 7; Mendelssohn's seventeen "Variations Serieses"; a Spanish-Russian group, and selections from Chopin and Liszt. She was well received and responded with several encores. Her "Atalaya" was redemanded.

New York Symphony Concerts

Walter Damrosch presented a strongly patriotic program at Carnegie Hall last Saturday evening, November 10, when he gave Dubois' "Symphonie Francaise," a Lekeu adagio for strings, Franck's "The Procession," MacKenzie's "Britannia" overture, and "The Red Cross Spirit Speaks," with words by Dr. John Finley and music by Horatio Parker.

Dubois' work is smoothly and cleverly written and appeals contrapuntally and melodically. Toward the close, snatches of the "Marseillaise" are introduced effectively in the brass section. The slow movement has charm of subject and delicacy of treatment (especially in the woodwind) to recommend it. The symphony was well played and well received. In musical importance it overtopped the rest of the program except Gluck's "Che faro" aria (from "Orfeo"), sung by Louise Homer in rather brusque and insistent fashion. The orchestra played well throughout the afternoon.

This program was repeated at the Sunday afternoon concert in Aeolian Hall, except that the Dubois symphony was replaced by the second of Brahms, the performance of which would have benefited in finish and precision from another rehearsal or two.

In the morning a unique concert was given in the same hall, a concert for children, the first of a series of such affairs. Walter Damrosch gave a particularly happy and



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humorous talk in which he made the youngsters acquainted with the instruments of the orchestra and then that body played Handel's "Largo," the "Oberon" overture, "Rakocsy March" and "Dance of the Sylphs," Berlioz, and the allegretto from Beethoven's eighth symphony. The youthful audience was numerous and signified its delight in no unmistakable terms.

Harold Bauer, Pianist

An altogether artistic treat of purest ray serene was Harold Bauer's piano recital at Aeolian Hall last Saturday afternoon, November 10. An immense audience paid the great artist the compliment of attending and showered him with honors in the shape of applause and "bravos" between the various numbers and after the close of the concert. He rarely has scored more convincing triumphs than on the occasion of this most recent of his many appearances in the metropolis.

The excitement of the auditors was logical, for Bauer was in superb form, especially as his concert progressed. He opened with a Bach organ toccata in D major, arranged by the player for piano. The Bauer version is a marvel of conscientious and reverent editing, in which the original harmonies are kept intact and the harpsichord effects planned by the composer are adapted to the modern instrument without appreciable loss of color or character. Bauer performed the piece lovingly and impressively.

Beautiful was the spirit in which the recitalist voiced the Beethoven "Les Adieux" sonata, in which he brought out all the tender sentiment, the joyfulness, the great charm of melody and treatment. The Bauer touch, tone, and temperament here blended into a perfect whole.

Schumann's seldom played set of heartfelt morceaux, the "Waldscenen," found Bauer at the very top of his powers. He breathed a world of tenderness and eloquence into the miniature tone poems and made each one of them a thing of wonder in point of eloquence and appeal. A master interpreter, Bauer here revealed the full measure of his artistic resources. His performance was memorable.

Brahms' B minor rhapsody, Chopin's B flat minor scherzo, and pieces by Albeniz, Rameau, Couperin, Liszt (thirteenth Hungarian rhapsody) also were on the program and each one had its points of excellence as interpreted by Bauer, but the chronicler who writes these lines was under the spell of the "Waldscenen" and nothing else mattered much to him after the wonderful pianism and interpretative insight which he had been permitted to enjoy in Bauer's presentation of the Schumann master-work.

Marie Sundelius, Soprano

Marie Sundelius sang to an audience which overflowed the seating capacity of the Horace Mann Auditorium, New York, on Saturday evening, November 10. After announcing some changes in the program, Mme. Sundelius smilingly said that she had a confession to make; some of her music had been left in the taxicab, and, while search was being made for the missing pieces (which appeared later in the evening in time to be sung), the rest of the program was rearranged. To a penitent so charming her audience would have forgiven much more deadly sins, especially as Mme. Sundelius immediately began her atonement by singing even more beautifully than usual. Her numbers were "Care Selve" (Handel), "Oh No, John" (Old English), "Batti batti" (Mozart), "L'Heure exquise" (Poldowski), "Les Abeilles" (Fourdrain), "Nuit d'Etoiles" and "Fantoche" (Debussy), "Sunset" (Korling), "The Daisies' Secret" (Sinding), "The Cloths of Heaven" (Dunhill), "Zuni Indian's Wooing" (Arr. Troyer), "My Native Land" (Kaun), "Skogen sover" (Alfven), "Mor, min lille-mor" (Grondahl), "The Birds' Song" (Söderman), "Tänker du" and "Fjorton ar" (folk-songs). The "Zuni Indian's Wooing," "Mor, min lille-mor" and "Tänker du" the audience demanded twice; also an encore at the end of the program.

For the Norse and Swedish songs in her last group Mme. Sundelius supplied before the singing of each a spoken translation, the spirit of which was charmingly reproduced in her interpretation. Of special beauty was the "Mor, min lille-mor" (Mother, Little Mother), which, as said before, it was necessary to repeat. Little Mother is being teased to allow the daughter to put on her prettiest frock and go to the dance in the valley, and if the girl in the song had half the persuasiveness of the singer she certainly must have got permission.

Mme. Sundelius was in good voice and the audience showed its appreciation in unstinted applause. Charles Baker supplied excellent piano accompaniments.

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George Reimherr, Tenor

Undoubtedly one of the most delightful of the early season recitals was that given on Sunday evening, November 11, at the Princess Theatre, by George Reimherr, tenor. Possessed of a splendid vocal organ, which he uses with the discrimination of a thorough artist, Mr. Reimherr's singing is further enhanced by a perfect enunciation and a purity of diction altogether unusual. His program opened with a group of folksongs in English; Russia, Serbia, Japan, Iceland and Bohemia being thus represented. "Bravely Sails My Bark" (Iceland) so charmed his audience that he was forced to repeat it. His remarkable breath control was one of the outstanding features of his second group, which formed a test before which many an older artist might have quaked. It consisted of "How Many Hired Servants," from Sullivan's "Prodigal Son," and two works by Handel, "Total Eclipse" from "Samson" and "How Vain Is Man Who Boasts in Fight" from "Judas Maccabaeus." He sang the long florid passages without marring the continuity by taking a breath and without such effort as to give his audience uneasiness as to his ability to finish such phrases artistically. His third group was made up of three French songs by Nevin, Gretchaninoff and Hahn and three German songs by Grieg, Haile and Schumann. Very beautiful indeed was his interpretation of Haile's "Weisse Wolken," which his discriminating audience insisted upon hearing again. "Oh, Red Is the English Rose," by Cecil Forsyth, opened his final group, and this also had to be repeated. The remainder of this group consisted of "In Dreams" (Kramer), "Love Like the Dawn Came Stealing" (Cadman), "Little Sister Rose-Marie" (Ralph Cox), and Fay Foster's "Nipponese Sword Song," with its bold challenge. The Cox song, still in manuscript, is a thoroughly delightful number, replete with a naive charm. At the close Mr. Reimherr added two numbers, one of them being another song by Miss Foster.

Rodney Saylor, at the piano, gave the singer excellent support.

Arthur Friedheim, Pianist

To hear Arthur Friedheim in a miscellaneous program without Liszt is an experience which may be likened to the serving of Turkish coffee in a Russian tearoom; the coffee may be all that it should be—but one prefers tea. In his program on Sunday afternoon, November 11, at the Princess Theatre, Mr. Friedheim presented the following compositions: "Moto Perpetuo," Weber; "Spring Song," "Spinning Song" and "Contemplation in F," Mendelssohn; "Papillons," Rosenthal; barcarole in G minor and study in C on wrong notes, Rubinstein; sonata "Pathétique," Beethoven; impromptu in A flat, etudes No. 11 in E flat, No. 13 in A flat and No. 14 in F minor and barcarole, Chopin; waltz, "One Lives But Once," Strauss-Tausig. This was the third of Mr. Friedheim's series of twelve piano recitals with comments. His lecture subject was "Friedheim Without Liszt."

So many things have already been said that it is understood that Arthur Friedheim is a great pianist, as his masterly and authoritative interpretations of the exquisite adagio of the Beethoven sonata, of Rubinstein's brilliant and erratic study, and of the group from Chopin gave ample evidence on this occasion. On the whole the program permitted of little by way of contrasted effects, as the selections were more brilliant than poetic. Mendelssohn's "Spring Song," one of the few of the latter type, was played much too fast to be effective. Mr. Friedheim was at his best in the Chopin group. His marvelous finger work, his brilliant technic and expressive comprehension served to make this section memorable.

An altogether interesting and not the least enjoyable part of the program was the remarks with which Mr. Friedheim prefaced each selection. Wisely humorous and humorously wise, he conveyed a retrospective touch such as can be gained only through the authority of mature associations. An audience of good size attended the concert, and one and all evinced their appreciation by rapt attention and warm applause.

Philharmonic Orchestra

Brahms' second symphony was the main orchestral offering at the first of the Philharmonic Society regular Sunday series on November 11, at Carnegie Hall. Conductor Stransky put much feeling and thought into his reading, and the result was one that stirred in equal degree the heart and the mind of the listener. The playing of the orchestra was on a par with its best previous efforts.

Henry Gilbert's "Riders to the Sea," a descriptive symphonic piece was reviewed in these columns when it had its premier at Petersburg, N. H. Some years ago. It illustrates an Irish poem about a mother and seafaring folk, and reveals thematic material of not much force

CONCERT ANNOUNCEMENTS

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PROGRAM

- | | | |
|---|-------|---------------------|
| I. Sonata | | Gabriel Fauré |
| Allegro molto | | |
| Andante | | |
| Allegro vivace | | |
| Allegro, quasi presto | | |
| Mr. Besekirsky and Mr. Gorni | | |
| II. Havanaise | | Saint-Saëns |
| Caprice (d'après l'Étude en forme de Valse) | | Saint-Saëns-Yaase |
| III. Cavatina | | Cui |
| Fantaisie de Concert | | Rimsky-Korsakov |
| IV. Romance | | Gliere |
| Berceuse | | Ilyinsky-Besekirsky |
| Dance | | Rachmaninoff |
| Axel Skjerne, accompanist. | | |

and orchestral treatment of not much originality. Tchaikovsky's ever fascinating "Nut Cracker" suite ended the orchestral part of the afternoon.

Guimara Novaes, the Brazilian pianist, was the soloist in Chopin's F minor concerto and captivated the audience with her exquisite tone quality and shadings, her delicately attuned musicianship, her poetical fantasy, and the lovely lines of her phrasing and declamation. She is an artist of rare attainments, youthful as she is, and the audience overwhelmed her with evidences of warm approbation.

Eddy Brown, Violinist

Eddy Brown, the youthful American concert violinist, whose artistic playing has earned for him a distinguished place among exponents of the violin world, gave a recital at Carnegie Hall, New York, on the evening of November 11. A large and enthusiastic audience greeted the artist, who played with much vigor and virility, as well as with that beauty of tone and musicianship which always characterizes his performances. In a program such as Mr. Brown offered, demands upon virtuosity and musicianship are strongly in evidence. His tone coloring and marvelous technical equipment astonished those present, who bestowed unstinted applause upon his masterly performance.

The program comprised Tartini's sonata in G major, sonata for violin and piano (Debussy), concerto (J. Conus), gavotte (Bach-Kreisler), larghetto (Handel), rondino (Cramer-Brown), guitar (Moskowsky), caprice, No. 22 (Paganini-Brown), "Orientale" (Cui), "Rondo Papageno" (Ernst). Debussy's sonata received its first presentation in America, and Cramer-Brown's rondino was performed for the first time in public. Mr. Brown's playing of this dainty and fascinating selection brought forth much applause and a demand for its repetition. Cui's "Orientale" was also redemanded.

At conclusion of concert Mr. Brown was obliged to give three added numbers. L. T. Gruenberg assisted at the piano.

Bonnet's First Historical Recital

Joseph Bonnet, the Parisian organist, who is in America under the auspices of the French-American Association for Musical Art, gave the first of the season's historical organ recitals at the Hotel Astor Ball Room on Monday afternoon, November 12. The program consisted of music by the forerunners of J. S. Bach—a program played by the same organist at the Old First Presbyterian Church, New York, last season, which recital was reviewed at considerable length in these columns. There were many forerunners of Bach, of course, and Joseph Bonnet may change a few details of his program without altering the historical value of it. Bach is certain to overtop any of his predecessors and overshadow any of his successors as

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organ composers. This by no means implies that the music of Bach's predecessors is not worthy of a place on a modern program.

Much of it has an intrinsic value quite apart from its historical interest, as was amply proved by Mr. Bonnet's program. The unique feature of this program lies in the fact that its numbers have been so cleverly chosen by Mr. Bonnet that, entirely, aside from their educational value to the organ student, and special interest for the lover of that instrument, they are delightful things for the ordinary music lover. It certainly requires no especial training in music to appreciate the beauties of such compositions as the "Cantilena Anglica fortune" by Samuel Scheidt, which are robust variations on the fine old English tune "Fortuna, My Foe," the lovely "Noel" of Le Begue, or the sturdy prelude, fugue and chaconne of Buxtehude, to mention only three items of an uncommonly effective program.

Joseph Bonnet fortunately is not limited to the old organs for which this music was written. He used the registration of the modern instrument with discretion, however, and could not have offended the severe taste of the purest antiquarian. The tonal variety with which he colored the sober harmonies of the ancient music made the otherwise harmonic monotony unnoticeable. In fact, Joseph Bonnet is to be credited with the feat of interpreting an old program to a modern audience without destroying the old music or boring his public. He put old wine into new bottles successfully. The Scriptures only object to new wine in old bottles.

Much applause from a loyal audience greeted the French artist. Evidently the public prefers a concert room to a church to applaud in.

The program was as follows:

Canzona Andrea Gabrieli (1510-1586)
Diferencias (Variations) Sobre el canto del Caballero, Antonio de Cabezón (1510-1566)
Ricercare Palestrina (1526-1594)
Fantasia in the Manner of an Echo J. P. Sweelinck (1562-1621)
Ave Maria Stella Jean Titelouze (1563-1633)
Cantilena Anglica Fortune (Variations on the old English song, "Fortuna, My Foe") Samuel Scheidt (1587-1654)
Toccata per l'Elevazione Frescobaldi (1583-1644)
Fugue on the "Kyrie" Francois Couperin (1631-1700)
Noel (Christmas Carol) Le Begue (1630-1702)
Prelude, Fugue and Chaconne Buxtehude (1637-1707)
Prelude Henry Purcell (1658-1695)
Christmas Chorale Pachelbel (1653-1706)
Recit de tierce en taille Nicolas de Grigny (1671-1703)
Prelude Clémenceau (1676-1749)
Fantasia and Fugue in G minor J. Sebastian Bach (1685-1750)

Dorothy Berliner, Pianist

Dorothy Berliner, pianist, opened her program at Aeolian Hall, New York, on Monday afternoon, November 12, with "The Star Spangled Banner," after which she gave a creditable reading of the Bach-Busoni chaconne in D minor. Miss Berliner's work should make her stand out from the ranks of newcomers, many of whom disappear in the fields of oblivion after the first recital. Judging from her playing on Monday, she will be heard from frequently in the future. Her tone is polished and firm, without being hard. Good, even technic, a natural feeling coupled with skill in using it, and individuality in interpretation are the most marked qualities of her playing. An

interesting feature of her program was the Chopin group of the following preludes: C sharp minor, No. 25; D minor, No. 24; B flat major, No. 21; F major, No. 23, and B flat minor, No. 16.

The last group contained two Rachmaninoff numbers, prelude in D minor and serenade in B flat minor, and the Liszt "Hongroise Rhapsodie." A good sized audience accorded the young pianist well earned applause.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, November 15

Mary Jordan. Song recital. Evening. Aeolian Hall.
Philharmonic Society—Helen Stanley, soloist. Evening. Carnegie Hall.
Symphony Society of New York. Afternoon. Carnegie Hall.
Arthur Alexander. Self-accompanied song recital. Afternoon. Aeolian Hall.

Friday, November 16

Philharmonic Society. Afternoon. Carnegie Hall.
Edyth Jeanne. Song recital. Afternoon. Aeolian Hall.

Saturday, November 17

Percy Grainger. Piano recital. Afternoon. Aeolian Hall.
Russian Symphony Society. Evening. Carnegie Hall.
Sunday, November 18
Symphony Society of New York—Jascha Heifetz, soloist. Afternoon. Aeolian Hall.
Ossip Gabrilowitsch. Piano recital. Afternoon. Carnegie Hall.

John McCormack. Song recital. Evening. Hippodrome.
Ralph Lawton. Piano recital. Evening. Greenwich Village Theatre.

Clara Pasvolksy. Evening. Princess Theatre.

Monday, November 19

Yolanda Méro. Piano recital. Afternoon. Aeolian Hall.
Wynne Pyle. Piano recital. Evening. Aeolian Hall.
Joseph Bonnet. Organ recital. Afternoon. Hotel Astor.

Tuesday, November 20

Adele Margulies Trio. Evening. Aeolian Hall.
Mabel Garrison. Song recital. Afternoon. Aeolian Hall.

Wednesday, November 21

Evening Mail Home Symphony Concert. Philharmonic Society—Marie Sundelius and Beryl Rubinstein, soloists. Evening. Carnegie Hall.

Thursday, November 22

Philharmonic Society. Evening. Carnegie Hall.
Greta Torpadie. Song recital. Evening. Aeolian Hall.
Henry Eichheim and Sam Charles. Sonata recital. Afternoon. Aeolian Hall.

Friday, November 23

Philharmonic Society. Afternoon. Carnegie Hall.
Paul Reimers. Song recital. Afternoon. Aeolian Hall.
Paulo Gruppe. Cello recital. Evening. Aeolian Hall.

Biltmore Musicale—Kreisler, Namara, Kalna, Ganz, soloists. Morning. Hotel Biltmore.

Saturday, November 24

Moses Boguslawski. Piano recital. Evening. Aeolian Hall.

La Société des Instruments Anciens. Afternoon. Aeolian Hall.

Fritz Kreisler. Afternoon. Carnegie Hall.

Sunday, November 25

Philharmonic Society. Afternoon. Carnegie Hall.
Emilio de Gogorza. Song recital. Afternoon. Aeolian Hall.

Monday, November 26

Clara Clemens. Song recital. Afternoon. Aeolian Hall.

Oscar Seagle. Song recital. Evening. Aeolian Hall.

Joseph Bonnet. Organ recital. Afternoon. Hotel Astor.

Tuesday, November 27

Tina Lerner. Piano recital. Afternoon. Aeolian Hall.
Flonzaley Quartet. Chamber music. Evening. Aeolian Hall.

Wednesday, November 28

Rudolph Reuter. Piano recital. Afternoon. Aeolian Hall.

Russian Symphony Society Program and Plans

When Modest Altschuler, conductor of the Russian Symphony, steps on the platform of Carnegie Hall, Saturday evening, November 17, to conduct the first subscription concert of the society, it will mark the anniversary of the fifteenth season of the activities of the Russian Symphony Orchestra in America. The Russian Symphony Society was founded in May, 1903.

Modest Altschuler will introduce to the American public at the first concert of the series a Russian pianist, Tamara Lubimova, pupil of Josef Lhevinne. Mme. Lubimova will play a new piano concerto by Liapounoff. Another newcomer on the concert programs among the Russian composers will be Ilya Satz, a product of Petrograd. His compositions, "The Dance of the Goat-footed Sylphs," is very characteristic in its conception and orchestration. The third act of the opera ballet, "Mlada," by Rimsky-Korsakoff, will be performed instead of a symphony. This composition was played for the first time by the Russian Symphony Orchestra of 1904-1905. A new composition is by Sergei Vassilenko, a symphonic picture, "Hircus Nocturnus," which is written after the poem by Merejkovski, "The Resurrected Gods." The program will close with a "Paraphrase" on the allied hymns written by Glazounoff in 1915, one year after the war started. Modest Altschuler has interpolated the new Russian "Hymn of the Republic," by Gretchaninoff, the Italian Hymn, "March-ariale," and "The Star Spangled Banner," with which the work closes.

The Russian Symphony Orchestra, after the concert on November 17, leaves for a five weeks' tour. On November 18, it will pay its tribute to the boys in Camp Lee, Va., by giving for them a symphony concert. The following day, November 19, the members will play in Norfolk, Va., after which their tour will include Durham and Greensboro, N. C., Lynchburg, Va., Washington, D. C., Baltimore, Pittsburgh, Morgantown, W. Va., Beaver Falls, Pa., Zanesville, Ohio, Oil City, Erie, Warren and Meadville, Pa., Binghamton, Poughkeepsie, Boston, Montreal, Ottawa, Galt, London, Toronto, State College and Easton, Pa.

Hutcheson at the MacDowell Club

Ernest Hutcheson, the eminent pianist, gave a most interesting lecture-recital at the MacDowell Club, Fifty-fifth street, New York, on the afternoon of Election Day. A Bach enthusiast for years, Mr. Hutcheson has become strongly identified with the works of that great composer, and at one of the concerts of the New York Philharmonic Society, Josef Stransky, conductor, a season or more ago, he played the Bach concerto for the piano. For even the most advanced in the pianistic art Mr. Hutcheson has a message in the works of Bach, and a large and distinguished audience, which included Mrs. Edward MacDowell and Edwin Hughes, listened to his talk and his interpretation of Bach with close attention. He spoke at length regarding the "Well Tempered Clavichord," playing various preludes and fugues from this great work of the father of modern music to illustrate and make pertinent his remarks. The same clean cut technic which has always characterized his work at the piano was in evidence, combined with a deep grounded scholarship and a reverent appreciation for the work.



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AGITATION AGAINST ENEMY MUSIC

(Continued from page 5.)

"Star Spangled Banner" was played by the orchestra and conducted by Dr. Muck in the cities just mentioned, and on the whole, the agitation, in so far as the Boston organization is concerned, may be considered over. Of course, there is a likelihood that isolated groups always may start another discussion and cause further trouble.

Important and unimportant persons are rushing into print with letters to the daily and musical newspapers and are giving their opinions for and against "enemy music" and "enemy artists." None of the communications contain new arguments or novel viewpoints not already discussed thoroughly both in England and America.

The New York Staats-Zeitung is very bitter in its denunciation of what it calls the "bilious or gouty in our citizenry" as being responsible for the elimination of Wagner opera from the Metropolitan repertoire. The Staats-Zeitung alleges that the "opera house is controlled by a small group of small minded gentlemen of great wealth and considerable powers of reflection. They have amended President Wilson's war proclamation to include the German people as well as the German government, and now extend it to embrace the master minds of Teutonic genius." The Staats-Zeitung affirms also that the art works of the great German and Austrian composers will be found to have a place in history in all their vigor and sublimity when the present world war is as dead as the struggles between Rome and Carthage.

The New York World takes Kreisler's part in the Pittsburgh episode and says:

We are not at war with Austria, and the violinist's bow is technically no more an enemy weapon now than it has been these many years. But to the super-sensitive militarist imagination the magic wand has suddenly become invested with direful potency. The spell it exercises is a dangerous spell of some sort since we went to war, and all good citizens must avoid imperiling their patriotism and refrain from lending aid and comfort to the enemy by listening to Kreisler!

Is there any further length to which enemy-music-phobia can go? Will the little German bands be allowed to play "Stille Nacht" when Christmas comes? Are we indeed getting ready to sing our own "Hymn of Hate" against all things German, music and musicians most of all?

The parochial attitude of intolerance manifested would be silly if it were not such a reflection on the American spirit of freedom and fair play. Cabinet officers did not hesitate to attend and applaud the Boston Symphony concert in Washington. Why must local officials imagine a vain peril to the nation in a musical performance?

A subsequent reason given for the Kreisler cancellation in Pittsburgh was to the effect that he is not only an officer in the Austrian army, but also is here on a furlough as a result of a wound received in battle during the present war and is sending the profits of his present concert tour back to Austria.

Head of Federation Takes a Hand

J. N. Weber, head of the American Federation of Musicians, also is stirred up about the Muck incident, and wrote a letter to Mayor Curley, of Boston, in which he commends him for his patriotic action in insisting that "The Star Spangled Banner" should be played by the Boston Symphony. Mr. Weber adds:

The position taken by Dr. Muck is, in the opinion of the 85,000 musicians belonging to the American Federation, untenable, as the national anthem expresses love of country, respect for our flag, as well as true patriotism, and thereby gives to any program a distinction far outweighing in nobility of sentiment and descriptive powers any number ever composed during all times by any composer, no matter how illustrious he may be.

In New York the members of the musicians' unions affiliated with the American Federation of Labor made no trouble for Dr. Muck or the orchestra while they were in this city. The Musical Mutual Protective Union is in no position to dictate to the Boston organization, because that body consists of non-union players.

Energetic Youngstown

Youngstown, Ohio, which cancelled its Fritz Kreisler concert last week (Mayor Thornton having refused to issue a permit), also threatened to cancel the concert of Frieda Hempel, scheduled to take place in Youngstown next April. The grounds given were patriotic ones. Miss Hempel naturally was very indignant when she heard of the action of the club and the local authorities in the Ohio city and issued a statement as follows:

The report from Youngstown, Ohio, that my concert there, scheduled for next April, has been cancelled by the local management on the grounds of alleged anti-American utterances fills me with the utmost indignation.

Only three days ago I returned from Providence, R. I., where I opened my recital with "The Star Spangled Banner," and where I was received by both the public and the newspapers with enthusiasm almost unparalleled in my career.

The allegation that I ever uttered anywhere, at any time, any anti-American sentiments is a malicious and unqualified falsehood. As a woman alone in this country, observing to the letter every obligation and custom which is due the American public—which has been so kind to me, and which feeling I deeply reciprocate—I think the attack is most unwarranted and cowardly.

When the Youngstown agitators heard also that she did needlework for the Red Cross and sold dolls for it, volunteered to sing for soldiers, urged the public in Dallas, Tex., to buy Liberty Bonds, and is engaged to marry an American, the cancellation of her concert was lifted at once.

Louise Homer has been engaged to appear at the Metropolitan Opera, and it is understood that she will take the roles formerly assigned to Margarete Ober.

Other Musical War Moves

Frederick Donaghey says in his always interesting Chicago Sunday Tribune column about music, that Dr. Muck was foolish in his attitude toward the anthem, and considering all the conditions, does not seem to have one argument in his favor. Mr. Donaghey, however, says that if Walter Damrosch is correctly quoted in the press dispatches, in which he is said to have asserted that the Boston Symphony conductor was right in his refusal, the Damrosch case "is at least as contemptible, for Damrosch has been a diligent seeker of space for protests of pro-Americanism, and has managed to acquire some." Mr. Donaghey concludes: "The point that 'The Star Spangled Banner' would be musically out of key with Dr. Muck's program is blither. It is out of key with any program, and, so, is in key with all programs."

In Providence, R. I., Mr. Steinert, of the Steinert Concerts, prints advertisements in the local papers explaining the nationality of the artists engaged for the concerts. Attached is one of the recent announcements made by Mr. Steinert in the local newspapers:

Margarete Matsenauer was the wife of Signor Ferrari Fontana, who is Italian born and who is now serving in the Italian Army. She has proclaimed her allegiance to America by applying for naturalization papers, and her only child was born in this country. Mme. Matsenauer opens the Metropolitan Opera season next Monday evening, singing with Caruso the principal role in "Aida."

Paul Althouse, rightly deemed one of the leading tenors now on the operatic and concert stage, is an American born citizen.

Madame Schumann-Heink is an American citizen of unquestioned loyalty, and has today four sons and son-in-law in the United States Army and Navy, doing active service.

Vladimir Dubinsky is a Russian subject, just recently arrived in this country.

Yolanda Mero in private life is the wife of H. Irion, an American born citizen, now a resident of New York.

Efrem Zimbalist, Russian born, is the husband of Alma Gluck, Roumanian born, who received her entire education from her earliest years in America, and is now called America's leading prima donna.

The Philadelphia Orchestra Association received from the Pittsburgh Orchestra Association, which is responsible for the orchestral concerts in Pittsburgh, the following resolution:

Resolved, That the Philadelphia Orchestra be instructed to omit, during its performances in Pittsburgh for the period of the war, all music written by any German composer, and all music composed by a subject of any of Germany's allies.

The Philadelphia Orchestra Association announced at once that it would "conform with pleasure to the request of the Pittsburgh Association. The Philadelphia Orchestra Association is heartily in accord with any movement dictated by patriotic motives. The next pair of concerts in Pittsburgh, on November 19 and 20, will be devoted entirely to the works of American composers. The third pair of concerts, on January 7 and 8, will consist of two Tchaikowsky programs. The other programs will be announced in due time."

The latest cancellation of Kreisler concerts comes from Wilkes-Barre, Pa., where the Rotary Club requested the promoters of the Kreisler recital to drop his name from their list of entertainments because he is devoting part of his profits to the fund for the relief of Austrians left destitute by the war.

In Clarksburg, W. Va., German artists and German compositions were placed under the ban by the Marcato Music Club, one of the leading women's organizations of the State, affiliated with the West Virginia Federation of Woman's Clubs, the action being taken during a banquet session last week. Club engagements with German artists and all others in sympathy with the Central Powers have been canceled, it was announced at the close of the meeting.

BONNET'S HISTORICAL SERIES OF ORGAN RECITALS

Joseph Bonnet, the French organ virtuoso, began his second American tour at Williams College, Williamstown, Mass. He is now giving in New York City the famous series of historical concerts which brought him such great renown in Paris and the other capitals of Europe. These recitals (a notice of the first one will be found under "Concerts in Greater New York") embrace the various schools, beginning with the early masters and forerunners of Bach, and continuing through the centuries up to the present day. The programs have been selected and arranged to show the gradual development of organ music, and the different countries are represented by a selection of the best pieces of the various epochs. The series is being given on the grand organ in the ballroom of the Hotel Astor. It will be repeated later in Philadelphia and other large cities. Special programs for the recitals of the tour are arranged in addition to those of the historical series.

Bonnet has been engaged for two tours in New England this fall, and will inaugurate several of the large organs now being built in various parts of the country. The phenomenal success which attended his tour last season makes him in great demand this year. In addition to the public recitals, for which the bookings are large, he will fill many engagements to play in private homes where organs have been installed.

Bonnet is in America on a leave of absence granted by the French government, after two and a half years' military service.

Following are some recent tributes to this extraordinary artist:

A giant among organists.—Herman Devries, Chicago American.

A sound, splendid and admirable artist.—H. E. Krehbiel, New York Tribune.

Bonnet might be termed Guilmant redivivus.—Yorkshire (England) Telegraph and Star.

Bonnet is a genius. His playing is superlatively fine. He stands at the head of his profession among stars of the first magnitude.—Philadelphia Public Ledger.

Bonnet's organ playing has been one of the sensations of the season. It might almost be said that he has made organ recitals in Aeolian Hall popular, for no pianist or violinist is more enthusiastically greeted here than he is.—New York Herald.

There is a freshness, a youth, a buoyancy throughout his playing that is uplifting. He seems to dwell musically in the sunshine, to avoid shadows, and to find in his ideals an intellectual beauty.—Montreal Daily Star.

Bonnet's art shows the noblest qualities of his school, an art in organ playing of rich traditions—its refinement, its fine sense of proportion, its discerning taste, its keen instinct in color, its strength which does not become mere fury but is the voice of dramatic feeling, an art which preserves the traditions of the church, but



© Mix. MAX GEGNA,
Cellist, soloist at Samoiloff pupils' recital.

also permits the organ to speak with a more widely interpretative voice.—Boston Globe.

It is difficult to discover words which adequately can describe the beauty and the skill of the work which he put forward. In permitting this great man to leave for a season, the French government has done more to demonstrate how fine is the artistic material which belongs to France; it has set up standards in America that can have only the most beneficial influence upon the music of our people. It is to be hoped that so phenomenal an artist will return to us.—Felix Borowski, Chicago Herald.

MUSICIANS UNDER THE FLAG

Allen, Robert E.
Ashbaucher, Herman.
Barker, John D.
Barlow, Howard.
Bibb, Frank.
Bollman, Fred.
Boone, Manley Price.
Burnett, John.
Callahan, Miller.
Chamberlain, Glenn.
Clifton, Chalmers.
Cox, Wallace.
Doering, Henri.
Felber, Herman.
Fram, Arthur.
George, Thomas.
Grainger, Percy.
Gustafson, William.
Heckman, Walter.
Heizer, Frederick, Jr.
Hemus, Percy.
Hillyard, Ried.
House, Judson.
Hochstein, David.
Jones, Gomer.
Kraft, Arthur C.
Keller, Harrison.
La Belle, Guy.

Lewis, Ward.
Little, John W.
Macheath, Donald.
Meeker, Z. E.
Mitchell, Earl.
Nevin, Arthur.
Orth, Carl.
Osberg, Elliot.
Palmer, Claude.
Pope, Van.
Potter, Harrison.
Potter, Harold.
Rogers, Francis.
Rosanoff, Lieff.
Saurer, Harold.
Schelling, Ernest.
Schmidt, David H., Jr.
Soderquist, David A.
Spalding, Albert.
Stiles, Vernon.
Stoessel, Albert.
Stuntz, Homer.
Taylor, Jr., Bernard U.
Trimmer, Sam.
Vail, Harris R.
Van Surdam, H. E.
Whittaker, James.
Wille, Stewart.

Vladimir Dubinsky's Engagements

Vladimir Dubinsky, the cellist, member of the Schumann-Heink company, will go with the singer on a five weeks' tour this winter. Previous to this he will be heard in various concerts in and around New York, in part as follows: November 18, Princess Theatre, at the Pasvolosky recital; November 21, Buffalo. A recent trip to Indianapolis brought the cellist many honors, as those who heard his beautiful tone and effective playing will easily understand.

Harry Block, Jr., Comes to Town

The MUSICAL COURIER has received cards from Mr. and Mrs. Harry Block announcing the arrival at their home, on October 31 last, of a young stranger who has received the name of Harry Block, Jr. Mrs. Harry Block before her marriage was Myrtle Elvin, of Chicago, the well known pianist.

Carolina White Not in Comic Opera

For some reason not generally known, Carolina White, who appeared in the new Victor Herbert comic opera, "Her Regiment," when it opened out of town a short time ago, was not a member of the cast at the premiere in New York last Monday and no longer is connected with the production.

"MEXICO AMERICA'S FRIEND," SAYS DE SEGUROLA

Metropolitan Bass Tells of the Sigaldi Season

A MUSICAL COURIER representative dropped in last Saturday morning at the pleasant New York apartment of Andres de Seguro, bass of the Metropolitan opera, to bid him welcome home after his return from Mexico City, where he has been singing the last two or three months. Mr. Seguro, by the bye, was engaged originally for eighteen performances, but his success caused the impresario, Miguel Sigaldi, to call upon him for no less than twenty-seven appearances during the season. The MUSICAL COURIER has printed notices of the Mexican season from time to time and Mr. de Seguro asserted that the report that the season had been a great success, both from the artistic and financial standpoints, was absolutely true. Among the male artists, said Mr. de Seguro, Riccardo Stracciari, the baritone who will be with the Chicago Opera this winter, won first honors, his Rigoletto and Scarpia being veritable triumphs. Rosa Raisa carried off the laurels of the other sex. Her Aida was a real sensation, and several other roles won tremendous successes for her. Of the other artists, Anna Fittiu, Edith Mason, Maria Gay, Hippolito Lazaro, Carlos Mejia, Leone Zinovieff, Giovanni Zenatello and Giacomo Rimini all established themselves as firm Mexican favorites, as already reported in MUSICAL COURIER dispatches.

"The season, which has lasted eleven weeks and counted nearly ninety performances, will close today" (Saturday, November 10), said Mr. de Seguro, "unless the management decides to give an out door performance of Mascagni's 'Isabeau' in the bull ring tomorrow. The Sunday outdoor performances have been the most unique feature of the season. They began with 'Aida,' which took in 33,000 pesos and followed with 'Carmen,' attracting 37,000 pesos to the box office. Then came 'Il Trovatore,' which was also an undisputed success and I expect that 'Isabeau' will close the season. The Carranza government carried out all its promises. The artists had only the pleasantest and quickest of trips to and from Mexico City and there was absolutely no disturbance there."

"I wish, by the way, that you would emphasize the fact that there is only the very best of feeling toward the United States in all official circles of Mexico," concluded Mr. de Seguro. "In fact, I found no unfriendly sentiments among any class of the population. The new National Theatre, which the government is pushing to completion as rapidly as possible under the circumstances, will be the finest opera house in the world without exception, both in decoration and equipment. Let us hope that conditions will remain propitious, so that opera can be given in it within the next year or two. Impresario Sigaldi could have added another three or four weeks to his season this year with the hearty support of the public, but most of his leading artists had to return to the States at this time on account of the opening of the Metropolitan and Chicago seasons."

CLEVELAND

Cleveland, Ohio, November 8, 1917.

Fritz Kreisler's recital on Monday evening, November 5, at Gray's Armory, was the first artist recital under the direction of Mrs. Hughes this season. That enterprising manager had the house filled to capacity with a very fashionable and otherwise representative audience.

The twenty-fifth season of the Fortnightly Musical Club was opened by an afternoon concert at the Knickerbocker Theatre, November 6. The Trio de Lutece presented a charming program. Each member contributed solos and received enthusiastic applause. The trio was assisted by Anita Loew-Sack, soprano, a pupil of Felix Hughes. Mrs. Sack sang the aria "Adieu Forêts," from "Jeanne d'Arc" (Tchaikowsky), and a group of songs by Hahn, Branscombe, La Forge and Woodman. She displayed a voice of lovely quality and good interpretative powers, and was given a most cordial reception. Winifred Rader gave good support at the piano.

The Philharmonic String Quartet, of which Sol Marcossion is the head, gave a concert in Alliance, Ohio, recently, and will be heard in Ravenna on November 9. Later in the season, this quartet will appear in several other cities. At its next Cleveland concert the quartet is to be assisted by Betsy Wyers, the pianist.

Marion Temple, a talented violinist of Temple, Texas,

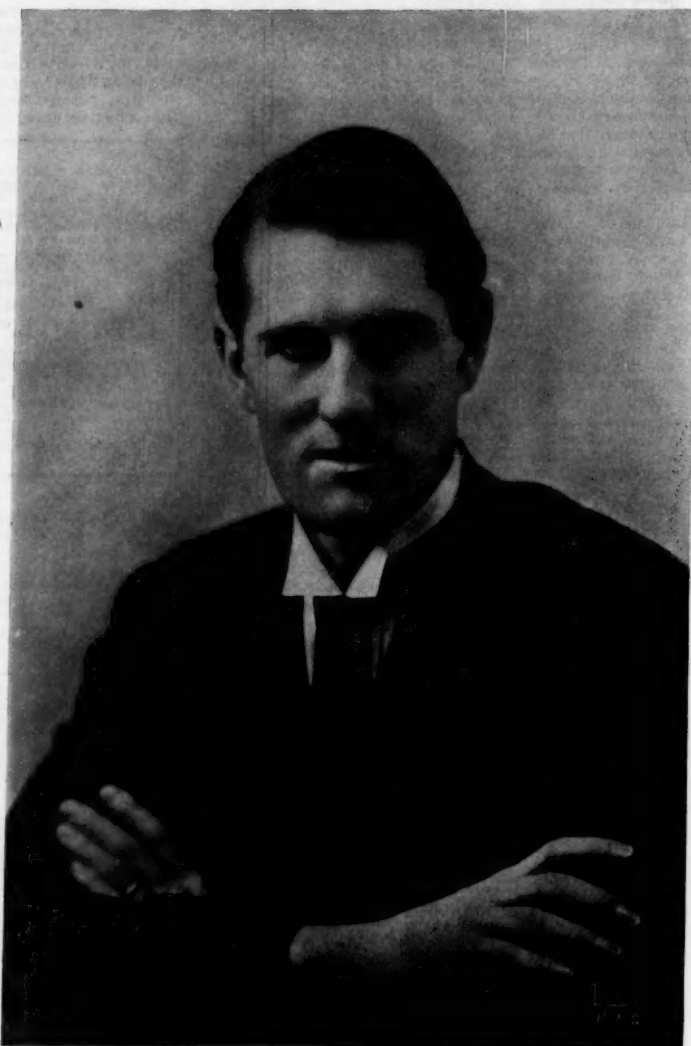
who studied with Sol Marcossion several seasons at Chautauqua, N. Y., and who appeared there in some of the recitals by artist-students, has come to Cleveland to continue her work with Mr. Marcossion at the Marcossion Music School. Camille Kornfeld, another talented pupil of the same master, is doing concert work in Cleveland and vicinity. Walter Logan and Louis Rich, both of whom were former pupils of Mr. Marcossion, are now conductors of orchestras. Mr. Marcossion numbers among his pupils, from various parts of the country, many well known concert players and members of leading orchestras, and many of these are on the faculties of prominent colleges of music.

Allen McQuhae, Irish tenor, pupil of Felix Hughes, who is well known to Cleveland audiences, appeared with great success with the Detroit Symphony Orchestra in Detroit, Sunday afternoon, November 4. His numbers included two arias, "O Paradiso," from "L'Africaine" (Meyerbeer), and "Vesta la Giubbi" from "Pagliacci" (Leoncavallo). The soloist received numerous recalls. That Mr. McQuhae is no longer a local singer is shown by the following dates: November 22, Youngstown, soloist with the New York Symphony Orchestra; December 7, Danville, Ky., joint recital with Mme. Gabrielle Gills, the French soprano; December 9, Cincinnati, soloist with the Cincinnati Symphony Orchestra; December 13, Oberlin, tenor soloist in "The Messiah," with Allan Hinckley, basso, and Nevada Van der Veer, contralto; January 20, Cleveland, joint recital with Sol Marcossion for the Fortnightly Musical Club; February 3, tenor soloist in "Judas Maccabeus" with the Harmonic Club, under J. Powell Jones, with Arthur Middleton; April 7, beginning at Minneapolis, a seven weeks' tour as soloist with the Minneapolis Symphony Orchestra, through the Middle West and the South.

Rena Titus, another talented pupil of Mr. Hughes, will give a recital in December. Miss Titus is soprano soloist at the Lakewood Congregational Church. B. F.

Heifetz at Rubinstein Musicale

On Saturday afternoon, November 17, the New York Rubinstein Club, Mrs. William Rogers Chapman, president, will hold its first musicale of the season at the Waldorf-Astoria, New York. After the singing of "America" and the greetings and reception of new members, Jessie Pamplin will sing an aria from Rossini's "Semiramide." A service flag with fifty-five stars will then be presented and Dr. W. Pierson Merrill, of the Brick Presbyterian Church, will make an address and prayer. Mrs. Pamplin will be heard in a group of songs consisting of "The Day Is Done" (Carpenter), "The Question" (Treharne), "Berceuse" (Ropartz) and "Triste est le Steppe" (Gretchaninoff). She will be assisted by Alice M. Shaw at the piano, and Ida Hirst Gifford will also accompany. For the second half of the program Jascha Heifetz will give a violin recital, assisted by André Benoist at the piano. Mr. Heifetz will play the Wieniawski concerto in D minor, and works by Schubert, Mozart, Beethoven, Auer, Chopin-Wilhelmj, Tchaikowsky and Paganini-Auer.



VIVIAN GOSNELL.
The English bass-baritone, one of the busy artists, whose work in concert and oratorio has won a place in the forefront of American favorites.

Musin Pupil Pleases

The spacious rooms of the Musin Studios, New York, were well filled on Sunday afternoon, November 11, when Isidor Werner, pupil of Ovide Musin, was heard in recital. The young violinist gives promise of many good things to come, toward the realization of which, indeed, he has already made great progress. His program contained the E minor sonata of Veracini, Vieuxtemps' concerto No. 5, a "Reverie" by the same composer, "Moment Musical" (Schubert-Kreisler), "Spanish Dance" No. 8 (Sarasate), "Tambourin" (Rameau-Kreisler), "Maiden's Wish" (Chopin-Macmillan), and ended with Ovide Musin's brilliant "Valse de Concert." In the playing of these numbers Mr. Werner reflected great credit upon his teacher and showed his own truly musical nature. He was received with generous applause. Two encores were given, the first the "Erotikon" of Grieg, in the course of the second half of the program, and another at the close. Nelson Oertel was at the piano. At the close of the regular program an informal program was presented. One of the participants was Ruth Johnson, a talented young American pianist.

Among the distinguished visitors at this recital were Maurice Dambois, Edouard Deré, Louis Cornu, L. G. Chaffin, Paolo Martucci, the Musin Studios being one of the pleasant places where musicians congregate.

Maurice	DUMESNIL	Great French Pianist
Management: R. E. Johnston, 1451 Broadway, N. Y.		Chickering Piano
JULIA CLAUSSEN		
Exclusive Management: Loudon Charlton, Carnegie Hall		New York
Mischa	Elman	ENTIRE SEASON
EXCLUSIVE MANAGEMENT: METROPOLITAN MUSICAL BUREAU, AEOLIAN HALL, NEW YORK		1917-18
		NOW BOOKING STEINWAY PIANO USED

DENVER

Denver heard its first concert this season of the Philharmonic Orchestra. This is the sixth season of this organization. The performance of Beethoven's first concerto left much to be desired, but the "Carmen" and Borodin members went with swing and color.

Miss Fischer, the dainty soloist, proved very popular with her audience. She is a Brooklyn girl, young, fresh voiced and entirely "made in America!"

The new Denver Music Conservatory, Paul Clark Stauffer, director, presented Alice Mae Sweet at Mrs. Platt Rogers' lovely home.

Florence Lamont Abramowitz gave a program of Russian music, assisted by Ruth Smith, violinist, and Fifi Spandow, pianist. Mrs. Abramowitz has a luscious contralto of tremendous breadth and range, and is most deservedly popular in this city as a singer. Little Mlle. Spandow's splendid tonal warmth was demonstrated anew in her three (Nemerowsky, Rubinstein, Borodine) numbers.

James Tracy, of the Liszt School of Music, is giving a series of lectures illustrated by his wife, who was a Dutch pianist of repute before becoming Mrs. Tracy.

Mr. Vincent, the well known Chautauqua organist—called to Denver by the illness of his mother—lectured to the Wolcott School on "How to Listen to Music," October 30. This Wednesday morning series of concerts and lectures, given in the Wolcott Auditorium, is quite a feature in Denver's musical life. Mr. Vincent was intensely humorous (despite his topic) and was greeted with uproarious laughter from students and from the outside audience. Mrs. Flournoy Rivers appears Wednesday, November 7 (in this series) with an illustrated lecture on the Borodin (Rimsky-Korsakoff-Glazounoff) opera, "Prince Igor." The following Wednesday Armin W. Doerner appears in a Beethoven recital.

L. A. R.

Ornstein Conquers Los Angeles

A telegram from Frank Patterson, Pacific Coast representative of the MUSICAL COURIER, tells of the unusual success won by Leo Ornstein on his first appearance in Los Angeles. The telegram is dated November 11 and says: "Leo Ornstein's Los Angeles recital was a sensational success. A capacity audience, including all the prominent musicians of the city, was present and expressed its admiration for the pianist in no uncertain manner. His playing of the modern group and especially of his own composition, caused astonishment and delight and he was accorded a veritable ovation."

The fact that Frank W. Healy the San Francisco man-

ager, has already engaged Ornstein for two extra concerts in San Francisco, the first of which will take place November 16, speaks eloquently of the impression made by him in his first recital there.

Geneva Jefferds to Give Providence Recital

Geneva Jefferds, soprano, will give her first recital of the season on November 17, at Churchill House, Providence.



GENEVA JEFFERDS,
Soprano.

dence. This has become an annual custom with the young singer, as Providence—her home city—is united in admiration of her lovely voice and pleasing art. There, she is always sure of a great audience and an enthusiastic reception.

Miss Jefferds' voice is a soprano of unusual purity, wide range and beautiful quality. Splendid vocal control is augmented by excellent diction, which gives her especial proficiency in pianissimo work, while her forte passages are never forced. She has acquired a varied repertoire,

MME. FRANCES ALDA

Has Sung

"SING ME LOVE'S LULLABY"

for

The Victor Records

Your music dealer can supply you with the song.

which includes many oratorios and arias, as well as the best songs by both ancient and modern composers. In her rendition of French songs, she has been remarkably successful, while she is also well schooled in Italian, German, Latin and Hebrew. She has made a specialty of children's songs, in which she has already won marked success.

Miss Jefferds is soloist at the Old South Church, Boston. In that city, she has appeared with many of the leading organizations, such as the Handel and Haydn Society and the Brookline Choral Society. This season her manager, Frank Stanley Tower, of Boston, is booking her extensively in the New England field, where she has already appeared in numerous concerts and at several of the larger festivals.

The Evening Tribune of Providence reported Miss Jefferds' recital there last season in the following favorable terms:

Before an enthusiastic audience which filled every seat in the ballroom and balcony of Churchill House last evening Geneva Jefferds gave a song recital of an exceptionally high and delightful musical character. Her program, a notably varied and ambitious one, included songs in interpretation by this young singer, whose advance in recent years has been such as to attract the attention of critics and musical people far beyond the borders of her native city. During the past two years especially, her singing has attracted much favorable criticism, revealing as it unquestionably does hard work, conscientious study and training of the highest character. These elements were all evident to the intelligent listener last evening in Miss Jefferds' artistic style, admirable breath control and the fresh and beautiful quality of her tones, especially in the upper register.

ROSAMOND YOUNG SOPRANO

Some recent press notices from Boston and Toronto

PLEASURABLE MISS YOUNG

Those who attended the "coming out" recital of Rosamond Young in Jordan Hall last evening must have been surprised at the contrast of her youthful age and her mature tone quality and manner. Whether or not, the applause was enthusiastic and insistent. Miss Young is handsome, and not only her appearance, but her voice is immediately striking—a low soprano, rich, full, dramatic and vividly emotional. Technically, she is well developed. Her enunciation of Italian, French, English and German is unusually clear, while in the last distinctness of consonants sometimes sacrifices musical softness to linguistic understanding. Her range is good, but still in the process of probing.

But most remarkable is her interpretation—her emotional range and readiness, her adaptation of vocal means to dramatic needs, her response to various moods. Dramatic intensity came naturally to Miss Young, and strangely enough her emotional susceptibility was most quickly stirred by the songs of romantic pathos. So, most prominent upon the program stood Beethoven's song of parting with its beauty of lyric simplicity. Caldar's picturing of anguish in near-declamation, Franck's solemn "Procession" of religious rite, Godard's "Amour," in which Miss Young made much out of mediocre material. In Brahms' song of the deserted lover, "Immer leiser wird mein Schlummer," she stepped almost into the realms of drama, and the effect was arresting; likewise in a Japanese song by Sharp, where the singer suddenly sees death, and records the same upon a high note suddenly cut short. Again the dramatic thrill in Hunt's "The Rock," which magnificently and stanchly defies the sea.—*Boston Evening Transcript*.

ROSAMOND YOUNG MAKES HER DEBUT WORK AT JORDAN HALL IN FIRST APPEARANCE PORTENDS BRIGHT FUTURE

AMBITIOUS PROGRAM HEARD BY AUDIENCE

Rosamond Young, soprano, assisted by Herbert Ringwall, pianist, gave a song recital last evening in Jordan Hall. The program was:

My Heart Ever Faithful Bach
La Partenza Beethoven
Come Raggio Di Sol Caldara
Che Fiero Costume Legrenzi
La Procession Franck
Clair de Lune Saint-Saens
L'Amour Godard
L'Inutile-Defense, old French arr. Ferrari

The third of the trio of artists was Rosamond Young, a temperamental soprano whose most dainty selection was "I've Been Roaming," by Horn, other selections being the aria, "Adieu Forêt," by Tchaikowsky, and a group of English songs of which "The Rock" was the most outstanding. The

BOSTON:

Bergere Leger, old French arr. Weckerlin
Maman, Dites-moi, old French arr. Weckerlin
Immer leiser wird mein Schlummer Brahms
Waldeinsamkeit Reger
Mausfallenpruchlein Wolf
Erstes Begegnen Grieg
Zur Johannisnacht Grieg
The Rock Hunt
Cherry Ripe Horn
Japanese Death Song Sharp
Deserted MacDowell
The Bluebell MacDowell

This was Miss Young's first public recital and like the usual initial appearance of a young performer. To Miss Young's credit it must be recorded that she fully regained her poise after the first group of songs, and for this fact any budding artist might well be grateful.

Miss Young is gifted with vocal resources that justify her early study and present ambitious plan to embark on the career of a professional singer. Her voice possesses no small degree of sensuous charm, especially in phrases requiring dramatic fervor. At least Miss Young's vocalism is not suggestive of anemia, and for this fact she is to be commended.

In the preparation of her program it was evident that Miss Young had paid careful attention to details of interpretation. Be that as it may, the greater part of Miss Young's recital was interesting and enjoyable. In "Clair de Lune" she effectively conveyed the idea with excellent tone. She brought appropriate piquancy to Wolf's "Mousetrap." Her broadly sustained phrases and rich, warm brilliancy in the songs of Grieg left little to be desired.

With further experience Miss Young will doubtless find that her vocal equipment is sufficiently ample to fully express the entire gamut of emotions.—*Boston Daily Advertiser*.

TWO DEBUTS MADE AT JORDAN HALL

BY FREDERICK JOHNS

Two auspicious debuts were made at Jordan Hall yesterday. In the afternoon by Margaret Nikolovic, a pianist from New York, who has been studying in this city, and in the evening by Rosamond Young, a Boston soprano. Miss Young's debut was especially promising.

Miss Young, on the other hand, displayed not only a pleasing voice, but genuine musical temperament, and her performance gave great pleasure to one of the

largest recital audiences of the season. She proved unmistakably that she is an artist in the bud. Herbert Ringwall supported her expertly at the piano.—*Boston American*.

ROSAMOND YOUNG SINGS AT JORDAN HALL BOSTON GIRL HAS FINE VOICE

Miss Young, of Boston, has a fine voice, rich and emotional in quality, wide in range. She has indisputable temperament. Her enunciation is excellent in Italian, French, German and English.

It is said that Miss Young studied last summer with Yvette Guilbert. There were evidences of her training in the performance of the "Bergerettes," which were given with becoming archness and piquancy. The singer was particularly pleasing in the songs by Godard, Brahms, Grieg, Hunt and Sharp. Miss Young may easily become one of the most interesting among the younger singers.—*The Boston Herald and Journal*.

MISS YOUNG'S RECITAL

Miss Young has youth, the advantage of a good presence, of a body evidently denoting health. Her voice is of native warmth and of dramatic possibilities. Her sense of expression in song is clearly vital, individual and communicating. That it perhaps did not always show her whole wish with a song may have been due in part to a trepidation, which passed away as the evening wore on.

Miss Young is able to sing pleasantly, and gives the impression that she may do so with a greater art value than she did last night. In Grieg's "St. John's Eve," last in the German group, Miss Young struck well its note of flamboyant merriment. Of the French and German diction the former was the better.—*Boston Globe*.

MISS YOUNG'S RECITAL

Rosamond Young, soprano, gave a recital last evening in Jordan Hall. The program included an aria by Bach, songs by Beethoven, Caldara and Legrenzi, a group of French songs, a group of German songs and a group of American songs. Herbert Ringwall was the accompanist.

Miss Young's vocal training was adequate. What made the recital particularly worth attending, however, was the consistently artistic manner in which the songs were sung. At all times the singer merged herself into the music, and the results were always the better because of it.—*Boston Post*.

Rosamond Young, an operatic soprano of power and sweetness, in a set of five English songs, including the striking Japanese "Death Song," by Sharp, Miss Young won sincere and appreciative applause.

MANAGEMENT:

ANTONIA SAWYER, Aeolian Hall, New York

Miss Young's next recitals are in Pittsburgh and Wilmington, Pa., and Milton, Mass.

OBERHOFFER COMPOSITION ON FIRST MINNEAPOLIS SYMPHONY PROGRAM

John McCormack and Rudolph Ganz Favored Visitors—Local Organizations and Artists Begin Active Season

Minneapolis, Minn., November 8, 1917.

Friday evening, October 19, marked the beginning of the regular Minneapolis Symphony programs, and music lovers thronged to the Auditorium in a spirit of real joy at the return of the concert season. Also one appeared to sense a feeling of relief, for this week has been one of hard work. The city has oversubscribed its quota for the second Liberty Loan—it has given richly to the Visiting Nurses, and it began the Symphony season with every season ticket sold, which means a sold-out house. Early this fall the business men who had been subscribing for the past fourteen years to the support of the Symphony Orchestra Association, giving \$2 for every one that the public gave, decided that the Symphony was a self-supporting organization, or nearly so. They organized a "drive" to sell only season tickets for the Friday night concerts. That they were successful was shown by the full auditorium and by the fact that none of the salaries have been cut. The many former aliens in the Symphony Orchestra certainly have cause to be glad that their sincere attempts to be good American citizens have met with the complete, hearty support of the Minneapolis public, for nowhere in any country can there be found a large group of musicians with more solid financial backing, with their large salaries guaranteed in spite of unsettled conditions everywhere. "America" was the first number and the "Star Spangled Banner" the last. Emil Oberhoffer is securely enthroned in the hearts of his thousands of admirers, and it was a source of pride to them that the opening number of the first of the season concerts was a composition by him, "Overture Romantique." On hearing of it, one understands why Mr. Oberhoffer so often inclines to the giving of Russian compositions. His own overture has much of the richness of the usual Russian work, combined with the grace associated with the French. The composition combined mellowness of tonalities with genuine scholarship in the handling of the melodies, closely woven and yet clear. Mr. Oberhoffer's musi-

anship, as well as his personality, seems to partake of the best characteristics of each nation. Commencing with the scholarliness generally attributed to the German, he has added the initiative so characteristic of Americans and an insight into the complexities of the Russian school, while his interpretations never fail of the grace expected of the French.

Another newer composition was the "Elegie Symphonique," by Felix Borowski. Of the many fine things which Mr. Borowski has written this is the finest. Written in memory of his wife, it carries the conviction of a sadness which has too many sweet memories to be bitter, of sadness which looks toward happiness in the hereafter. The composition was deep and lovely and yet gave the impression of simplicity.

The Sibelius symphony in E minor was the big number of the program and in it the orchestra proved again how each season is welding its members into a more perfect whole. The "Don Juan" tone poem of Strauss, which closed the program, gave just the necessary effect to make the program as a whole one of the most interesting and pleasing the Symphony Orchestra has ever given.

To begin the season's programs with Helen Stanley as soloist promised well for other programs, for no finer soprano has ever been heard here. Her voice is flawless, with a quality of remarkable purity that makes each tone a joy. Truest art gives the impression of simplicity, and Miss Stanley's interpretations were carefully worked out until they represented art reduced to convincing simplicity.

The First Popular Concert of Season

The Minneapolis Symphony Orchestra gave its first popular concert of the season October 21 to a capacity house at the Auditorium. Elgar's triumphal march, "Pomp and Circumstance," and Goldmark's "Sakuntala" overture met with unbounded enthusiasm. The fact that there are new play-

ers with the orchestra means that the attack and the beauty of tone are there and that Mr. Oberhoffer can start where he left off last year. It is the first time in its history of fifteen years that a season has started with such a fine ensemble. Saint-Saëns symphonic poem, "Omphale's Spinning Wheel," was given a careful reading with all the French grace that is necessary to a correct interpretation of that delightful composer. A. Walter Kramer's sketches, op. 37, showed a new insight into the American school that is surely though slowly maturing in our midst. Dvorak's two Slavonic dances were as spirited as ever and the Strauss waltz, "Roses from the South," gave a happy ending to a really delightful program.

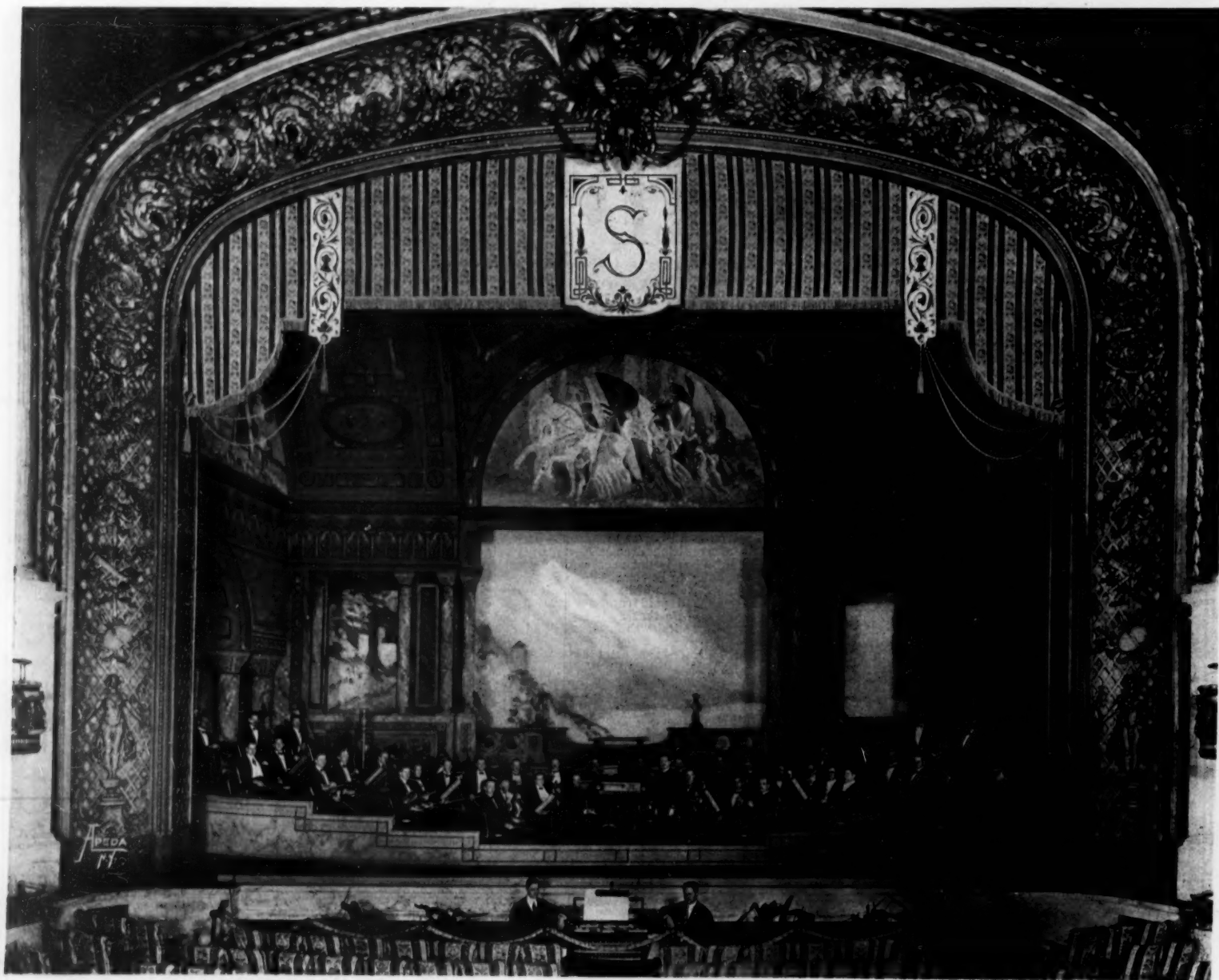
Nelda Hewitt Stevens, soprano, appeared twice. Massenet's well known aria, "Il est doux, il est bon," her first number, was well received, and her group, Debussy's "Nuit d'étoiles" and Woodman's "A Birthday," gave evidence of a sweet though not large voice and a pleasing personality.

The Thursday Musical Club

The Thursday Musical Club opened its season on October 18 at the First Baptist Church. Marion Austin Dunn, sister of Florence Austin, played exquisitely three organ numbers. The remainder of the program was given by Marie Gjertsen Fischer (wife of Carlo Fischer, the popular cellist) and Arthur Koerner, pianist-composer. This artistic performance was the duplicate of their programs given through the East last spring. Mr. Koerner has grasped the ideas of the poets and Mrs. Fischer has been able to make spoken songs an art to rank with any other of the great ones. She has specialized in the Tagore poems, which vie with each other in loftiness of thought and pure imagination. Their rare beauty was brought to the public by this superlative artist and her sympathetic accompanist. Service's "New Year's Eve," Burnett's "The Hand Organ Man" and Van Dyke's "The Flag" were impressively given. The enthusiasm of the audience was so great that most of the numbers had to be repeated. It was a signal triumph for Mrs. Fischer.

A Big Charity Event

October 22 marked one of the finest charity concerts that Minneapolisans probably will hear this year. The First Baptist doors were opened for the Women's Rotary Club to give this concert for money to pay for the fitting of the Navy Hospital, and the artists participating were Mr. and Mrs. Carlo Fischer, Eleanor Poehler, soprano; the Elks Glee Club and the Navy Band. A large audience attended



THE STRAND SYMPHONY ORCHESTRA.

Adriani Ariani, conductor, which gives a symphony concert every afternoon at the popular motion picture house on Broadway, New York.

and the artists were roundly applauded. Funds were raised to repaper the hospital, furnish the rooms for fifty boys, and provide even a phonograph with 150 records.

Luncheon for Ganz

There is probably no city in the country where the spirit of good fellowship reigns more supreme than among Minneapolis musicians and music-lovers. This led, several years ago, to the musicians' banquet which was voted an annual affair. Here lack of organization was felt and a permanent organization was formed, known as the Civic Music League.

Last week the league opened the season with an informal luncheon given in honor of Rudolph Ganz, who played the two following days in St. Paul and Minneapolis. William MacPhail, president of the league, presented Mr. Ganz, who responded with a charming little speech.

Mr. MacPhail brought up several matters of interest to local musicians and the members gave a rising vote of sympathy and good cheer to Edmund Knudson, Minneapolis opera singer, whose three years in Germany ended in imprisonment under conditions which brought on tuberculosis. Mr. Knudson was allowed to leave Germany because of the infectious disease from which he was suffering, and because he was not expected to live. He is now recovering in a Wisconsin sanitarium.

The Civic Music League plans many delightful affairs for the winter; just at present it is furnishing a great many fine music programs to the soldiers and student officers stationed at Fort Snelling.

The Minneapolis Symphony Loyal

Last spring, on the evening of the momentous day on which it was admitted that a state of war existed, Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, led the singing of our national hymn. At the beginning of this season he began each symphony concert with "America" and closed with "Star Spangled Banner." Certainly there could be nothing more inspiring than these well-worn beloved songs played as they should be played, and every concert goer has appreciated the courtesy of it from a German-born naturalized American. It is doubtless true that there are some Germans in the Symphony Orchestra who are no less German for having played our national hymn, but at least they have given courtesy where courtesy is due, the nation which gave them a hearty welcome and which continues its good will toward them. At the Friday evening symphony concert of November 2, Rudolph Ganz answered the tumultuous applause after his last number by playing "Star Spangled Banner" with the orchestra.

Rudolph Ganz has played with every symphony orchestra in the country and every great critic has accepted him as a fine pianist, one above all criticism. With the Minneapolis Symphony Orchestra on November 2 at the Auditorium, his first solo was the first Beethoven concerto. Mr. Ganz gave it a loving interpretation that reached the height of perfection. This concerto followed the first Beethoven symphony, which was played with such deference to the careful reading that Beethoven demands, that no better playing has ever been done by the orchestra.

Then came, with fine differentiation, the ultra modern Suite for orchestra, op. 10, by Dohnanyi. Mr. Ganz closed the program with Liszt's "Hungarian Fantasy" for orchestra and piano. All the brilliance that characterizes the Liszt compositions was brought out by the soloist in a masterly way.

McCormack's Inevitable Success

John McCormack has been here again and packed the Auditorium on November 5. His program was arranged with care as to detail and with respect to all the different tastes of the audience, ranging from majestic Handel and Brahms numbers to the tuneful "Little Grey Home in the West" and "Mother Machree." Add to the skill of the arrangement of the program, his beautiful voice, his perfect enunciation and his singing entirely in English, and you have the chief factors of the immense McCormack success and his packed houses. Edwin Schneider was a satisfying accompanist for the whole program. Andre Polah made himself a great favorite with the listeners by his artistic rendering of some most difficult violin selections.

Two Symphony Concerts

The program of the Minneapolis Symphony Orchestra concert of October 28 was wonderfully played and very much appealed to the audience. The majestic Halvorsen march "Triumphal Entry of the Bojars" fittingly opened the day's program. Weber's entrancing overture to "Oberon" came next, then a most interesting arrangement of the staccato etude of Rubinstein for orchestra and a bewitching serenade of Widor with the beautiful tone of the solo cellist, Cornelius Van Vliet, vying with equally fine tones from the violin of the concertmaster Richard Czerwony. Add three Hungarian dances of Brahms and Chabrier's "España" and the program was one to remain long in the memories of the listeners. The soloist of the day was Leclerc Sametini.

The third popular concert was given at the Auditorium on Sunday afternoon, November 4, by the Minneapolis Symphony Orchestra. Royal Dadmun was the soloist and his rich baritone voice quite captivated those who had not had the pleasure of hearing him before when he was soloist here and on the spring tour. His numbers from Verdi's "The Masked Ball" and Massenet's "Hérodiade" were beautifully interpreted and showed that even his art could become more matured as he studied and sang in public. The applause that greeted him evidenced the appreciation of the auditors.

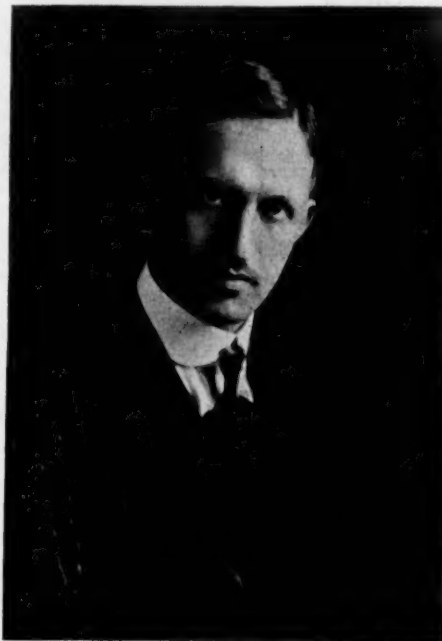
Emil Oberhoffer was at his best and the orchestra easily followed his inspirational beat in Grieg's "Norwegian Bridal Procession," Borowski's "Elegie Symphonique," Saint-Saëns' "Prelude to the Deluge," Schubert's ballet music from "Rosamonde," the "Spanish Caprice," by Rimsky-Korsakoff. Then add to this rich treat the new Oberhoffer "Overture Romantique" and one has a splendid program with every nuance imaginable. This work of Oberhoffer's was reviewed in the last Minneapolis letter.

R. A.

Archibald Sessions in New York

One of the latest accessions to the New York musical world is Archibald Sessions who has just come from Los Angeles, and is already on the way to establishing himself in the metropolis. Mr. Sessions is a native of the California city, and first began his professional work as organist of St. John's Church there. Resigning that position he went abroad for several years of work, establishing himself in Paris, where he was organist of the English Church, Neuilly, for two years, and organist and choirmaster in the American Church, Rue de Berry, for two and a half years, while he played from time to time in the American Church of the Avenue de l'Alma, and St. George's English Church. During this period in Paris he devoted over three years to study with the greatest of French organists, the late Alexander Guilmant. His work as an organist, however, did not cause him to neglect the piano. He played concertos on three different occasions with the orchestra of the famous Concerts Touche and also appeared as pianist in numerous chamber music concerts with the soloists of that organization.

Returning to this country in 1913, he has since been busy on the Pacific Coast. As an organist, besides giving no less than one hundred and fifteen recitals in Christ Church, Los Angeles, he played both at the San Francisco and San Diego Expositions. Included in his work as a



ARCHIBALD SESSIONS.

concert organist have been appearances with the Los Angeles and Seattle Symphony Orchestras.

Mr. Sessions has devoted special attention to the development of his talent as an accompanist for vocalists. He laid a thorough foundation for his knowledge of this branch of musical art in the first studios of Paris. He acted at various times as accompanist for Mme. Marchesi, Jean Bouhy, one of the most distinguished French singing masters, and in the Paris studio of Oscar Seagle. During his residence on the Pacific Coast, he has accompanied practically all the best artists there, and in the spring of this year was the sole accompanist for Mme. Melba, during her Pacific Coast tour, playing both piano and organ, as the occasion demanded.

Settled in New York barely a month, he has already been heard in concert accompanying Gustaf Holmquist at Carnegie Hall. Though it is Mr. Sessions' intention to devote himself especially to his work as an accompanist, he is at the same time teaching both piano and organ.

Helen Stanley and Beethoven Society Chorus Scheduled With Philharmonic

The feature of the Philharmonic Society's concerts this (Thursday) evening, November 15, and Friday afternoon, November 16, is the "Dante" symphony of Liszt. For the performance of the symphony a chorus of women's voices is required. For this purpose the Philharmonic has secured the co-operation of the Beethoven Society of New York, Louis Koemmenich, conductor. The other orchestral numbers selected by Mr. Stransky are Weber's overture to "Euryanthe" and Elgar's "Variations on an Original Theme," op. 36. Helen Stanley, soprano, the assisting artist, will sing Mendelssohn's rarely heard aria, "Infelice," and the soprano aria in the "Dante" symphony.

Méro to Play "Davidsbündler"

Yolanda Méro at her piano recital in Aeolian Hall on the afternoon of November 19 has selected as her principal number the rarely played "Davidsbündlertänze" by Schumann. Mme. Méro will perform also her own arrangements of two short pieces by Schubert and Merkle.

New York Orchestral Society Series

The New York Orchestral Society, Max Jacobs, conductor will give a series of two Sunday afternoon subscription concerts at Aeolian Hall, on December 23 and May 5. An American composition will be featured on each program.

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TWO OTHER SINGERS BEFORE PUBLIC

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Concert and Oratorio.

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CONCERT AND DONATIONS WIPE OUT CHICAGO APOLLO CLUB DEFICIT

Matzenauer and Grainger Open Kinsolving Musicales—Sutro Sisters in Two-Piano Recital—Frederick Gunster in Recital—Mme. Alda Sings at Dedication—The Thomas J. Kellys Visitors—Harold Henry Scores With Chicago Symphony—Ragna Linne, Viola Cole, Roy David Brown Pupils in Demand—Sunday Concerts Galore

Chicago, Ill., November 10, 1917.

The Apollo Musical Club testimonial concert, under the auspices of the Piano and Organ Dealers Association, on Monday evening, at Orchestral Hall, was further proof that this club, so ably conducted by Harrison M. Wild, is worthy of the public's support. Last spring there was much talk of the disbandment of the club and Conductor Wild resigned—though later was urged and decided to remain at the head of the club which he had led successfully for so many years. Now, however, with the several donations received and the proceeds of Monday night's concert, the Apollo Musical Club—the oldest and best choral organization of its kind in this city is again solvent, and undoubtedly with proper management will remain the leading choral club here. The Apollos opened the concert before a crowded house with the rendition of "The Star Spangled Banner." Following this, Dr. F. W. Gunsaulus gave many reasons why the club should be encouraged, urging a patriotic attitude toward it. Seldom have Harrison M. Wild's choristers given more stirring or more beautiful interpretations than those set forth on this occasion. In the "Hallelujah" chorus from "The Messiah," a group made up of Sullivan's "Lost Chord," "Ave Maris Stella" (Grieg) and "Thanks be to God" (Mendelssohn), its accomplishments were admirable and won the hearty applause of the listeners. Not less admirable was the women's chorus in Woodman's "Night hath a thousand eyes," "Sleep little Baby" (Colin Taylor) and Bornschein's "The Elven." For delicacy and poetry of style, they could not be surpassed. The club had the assistance of three soloists, Marie Caslova, violinist; Mabel Preston Hall, soprano, and Carl Cochems, bass. Miss Caslova delivered herself of a telling interpretation of the Tartini G minor sonata. Edgar Nelson, at the piano, was a pillar of strength for both the choristers and soloists.

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Matzenauer and Grainger Open Kinsolving Musicales

In choosing such prominent artists as Mme. Matzenauer and Percy Grainger to open this season's series of musical mornings, Rachel Busy Kinsolving proved her sagacity. These artists offered an interesting and delightful program in the crystal ballroom of the Blackstone Hotel to a discriminating and exuberant gathering, which practically filled the sumptuous room. There was abundant enthusiasm for both recitalists in everything they did. First Mme. Matzenauer rendered in her inimitable manner "Lungi dal caro bene" (Secchi), Handel's "O sleep, why dost thou leave me," and "Ah, mon fils" from Meyerbeer's "Le Prophète." It would be difficult to imagine more exquisite singing than that with which those numbers were negotiated. In Schumann's "Widmung," "Traume" (Wagner), "Lied vom Winde" (Wolf), and an English group by Gertrude Ross, Cyril Scott and Ronald, Mme. Matzenauer further evidenced her skill and finished art.

In his khaki uniform, Percy Grainger was the idol of the hour. Noble, indeed, were his renditions of the Liszt piano arrangement of the Bach G minor fantasia and fugue for organ, Debussy's "Reflets dans l'eau," Chopin's A flat prelude and the same master's polonaise in that key. His broad, sweeping tone, brilliant style, imaginativeness and emotion were brought into play in these and in his last group, made up entirely of his own works. These included his "One more day, my John," the Lullaby from his "Tribute to Foster," and his paraphrase on Tchaikovsky's "Flower" waltz. The latter two were heard for the first time here and made highly favorable impressions.

The profits of these musical mornings this year go to the Navy Relief Society. An idea of what this society is and does was given by one of the leaders of it, who urged the patronizing of the concerts and subscribing for navy relief.

Litta Mabie Bach Makes Favorable Impression at Chicago Debut

One of the most successful recent Chicago debuts was that of Litta Mabie Bach, whose appearance last Sunday afternoon as soloist with the Philharmonic Orchestra of Chicago, Arthur Dunham, conductor, won her the admiration of both critics and public alike. Herman Devries, in the Chicago American, claimed that "Mrs. Bach is a debutante without the earmarks of the frightened professional. Her delivery of the 'Tosca' aria, 'Vissi d'Arte,' had the quiet surety of the tried professional. There is much to be said of the charm and purity of Mrs. Bach's voice, and particularly of the exquisite timbre of her mezzo voce and pianissimo. The latter was used effectively in her artistic reading of Grieg's 'La Princesse' and Carey's pastoral, 'A Spring Morning.'" The Examiner reviewer had the following to say: "An extremely favorable impression was made by the soloist, Litta Mabie Bach, whose beautiful voice was well suited to the familiar 'Tosca' aria, which she gave convincingly and with the authority that one

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would expect from a product of the Devries studios." Like the above two critics, the writer on the Tribune spoke only in words of praise for the "newcomer," saying, "Hers was, all in all, a felicitous debut; for she made known a good warm voice, a sense of mood and a feeling for style." Edward C. Moore, who made a special mention of Mrs. Bach's singing, said that "her performance was excellent" and that "she is one of the most promising of the season's debutantes." Maurice Rosenfeld, in the Daily News, declared that she "displayed good vocal attainments and musical acumen." All of which, as can easily be seen, are sufficient proof that Mrs. Bach is a young singer of talent, who will undoubtedly be heard from further.

Sutro Sisters in Two-Piano Recital

A two-piano recital is not often heard in these days, and when one is as successfully set forth as that given Tuesday afternoon at the Playhouse by Rose and Ottilie Sutro, it is deserving of highest praise only. Under the local direction of Helen Levy, this was the Sutro sisters first appearance here, though undoubtedly not their last. Throughout the course of the afternoon, they displayed their admirable qualifications to excellent advantage and won the appreciation of the listeners, who, if not numerous, were extremely enthusiastic. Beauty of tone, fine rhythm, clearness of phrasing, musical intelligence, and, above all, unity of thought and feeling were the salient points in their interpretations. The writer heard only the variations on a Bach sarabande by Reinecke, a sonata by M. Clementi, the Beethoven-Thern Turkish march, "Ruins of Athens," the von Weher "Invitation to the waltz" and the same composer's "Rondo."

More Praise for "Musical Psycho-Pedagogy"

Weekly the Musical Education Publishing Company receives numerous testimonials on its book, "Musical Psycho-Pedagogy," by Daniel Bonus. The following are a few of those received most recently:

The copy of "Musical Psycho-Pedagogy" was duly received and I find it a very interesting and stimulating work. I am very glad to add it to my library.—J. B. Trowbridge, Los Angeles, Cal.

Having thoroughly examined your book, "Musical Psycho-Pedagogy," by Daniel Bonus, I must say that you have given to the musical world a masterpiece, a book which will interest any musician given to serious thought.—L. W. Fenstermacher, Columbus, Ohio.

Having thoroughly read and enjoyed your book, I send you money order for \$1.15. Any other lectures or books you may publish relative to the psychology of singing or music. I will subscribe for. Too few teachers today realize the tremendous influence of psychic power in moving an audience. The chapters in your book on "Self-Expression" will be both helpful and stimulating to teachers and artistic singers.—D. S. Orlandini, Vellamo School, Hamilton, Ontario.

Frederick Gunster Delights in Recital

A newcomer here was introduced by Carl D. Kinsey, Wednesday morning at his regular weekly recital in the person of Frederick Gunster, who is well known in the metropolis and whose successes there had preceded him to the Windy City. Ample evidence of this fact was the extensive gathering present and especially the number of musicians noticed in the audience. So much had been read and heard about this young artist that the curiosity of many was excited. It can easily be said that they were not disappointed, for they gave him a very cordial welcome and applauded heartily everything he sang. Nor was he undeserving of such a demonstration. Mr. Gunster proved himself an artist in the true sense of the word—one who never fails to give pleasure. The possessor of a tenor voice of sympathetic quality, exceedingly well controlled, and the thorough musicianship and intelligence to enter into the spirit of and get the most out of the songs he presents, Mr. Gunster won his listeners from the start. Heard for the purpose of this review in Franck's "La Procession," Debussy's "Romance," Hahn's "Dune Prison," Godard's "Embarquez-vous," three "Desert" songs by Gertrude Ross, and a group of American songs by Sharp, Bartholomew, Cadman, Harvey B. Gaul, Linn Seiler and William Blair. Mr. Gunster delivered himself of labors that were admirable for their simplicity and charm. Had he so desired, the recitalist might have repeated several of the above numbers, so insistent were the listeners' plaudits. Mr. Gunster may well be pleased with the success attained here, and may always count on a number of admirers whenever he comes back. The accompaniments were supplied by Gertrude B. Bartlett.

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and she has filled already numerous engagements this season. A few of those filled and to be filled by this artist during November follow: November 8, she furnished the musical program for the Englewood Woman's Club, after which she went up to Madison, Wis., to examine the voice department of St. Theresa's College, of which she is the head; November 16, she will give a recital to the students of the college there; November 20, she will take part in the French program of the Iota Alpha Chapter at the Ziegfeld Theatre here.

The Western papers have spoken well of her work.

Jennette Loudon Plays With Quartet

When Jennette Loudon was chosen to participate as pianist in the Rubinstein Trio at the concert of the Shostak String Quartet at Fullerton Hall on Wednesday evening, it proved a happy choice. That Miss Loudon is a thoroughly equipped musician and ensemble player is a known fact, as she founded and built up the Beethoven Trio, of which she is the leading feature. Once more this fact was brought into evidence on Wednesday evening, when her playing was the backbone of the trio. With only a few rehearsals with the violinist and cellist, the beautiful work ac-

complished showed that Miss Loudon can be relied upon. Their interpretation of the Rubinstein trio met with the favor of the listeners, who were most enthusiastic in their applause.

Steinman-Clark, violinist, and Earl-Victor Prah, accompanist.

Agnes Scott Longan Fully Equipped for Operatic Work

It is true that the proper kind of preparation always stands one in good stead. Especially is this the case with Agnes Scott Longan, the gifted soprano, now appearing in leading roles with the Boston English Opera Company in Chicago, and the success with which she is constantly meeting is sufficient proof. The fact that Miss Longan has had four years' operatic training and study in Europe under such masters as L. Danhe, with whom she made a thorough study of opera repertoire, and Emil Bourjois and Mme. Pierron-Danhe, both of the Opera Comique, gave her an equipment for operatic work that not many young American singers have enjoyed. Also, it has made it possible for her to do extensive opera work in a manner gratifying to both the management and public. Shortly before the European war broke out, Miss Longan sang "Cavalleria" in Paris, at which time many predicted a brilliant career for her, being especially impressed with her thorough musicianship. Judging by the success with which she has been sing-

ing with the Boston company in Chicago, their prophecy is proving correct. Miss Longan is a serious student and believes that one can never study too much. She is still working up her repertoire with Francesco Daddi, the prominent Chicago vocal instructor and operatic coach.

So far this season Miss Longan has sung such roles as Leonora in "Il Trovatore," Martha in Flotow's opera of that name, Marguerite in "Faust," Arline in "The Bohemian Girl," the title role in Verdi's "Aida," demonstrating her ability both as a singing actress and an acting singer. Not only is Miss Longan possessed of a soprano voice of appealing charm, which she uses with discretion and taste, but she also has the intelligence and ability of knowing how to act.

Harold Henry Chicago Symphony Soloist

For the vehicle on which he rode to success as soloist with the Chicago Symphony Orchestra this week Harold Henry chose the exacting MacDowell D minor concerto. Although Mr. Henry is well known here for his excellent work in recital, this was his first opportunity with the Chicago Symphony Orchestra, and it can be said in all truth that he made the most of it, probably playing better than he has ever played before. His was success distinct and unqualified. Especially effective was the Chicago pianist in the last two movements of the concerto, bringing out with admirable charm the many beauties contained therein. Not less admirable was the abandon and style with which he overcame the intricacies of the MacDowell concerto. Mr. Henry's technical equipment and musical intelligence is such that he is able to toss off difficulties with considerable ease and accomplish convincing achievements. The artist was fully entitled to the spontaneous reception the auditors gave him and he has every reason to feel proud of his success on this occasion.

The symphony was Tchaikowsky's fourth. A more captivating reading than that given it by Conductor Stock



AGNES SCOTT, LONGAN,
Soprano.

Some Busy Ragna Linne Pupils

Two other artist-pupils of that widely known vocal instructor, Mme. Ragna Linne, who are doing well in the professional field are Ethel Miller and Helen E. Peterson, both contraltos. Miss Miller has been selected from among many applicants as soloist at the Ravenswood Presbyterian Church and Miss Peterson as soloist at the First Congregational Church of La Grange. Among the latter's dates appear the following: October 20, Lakeview Musical Club; November 6, Lakeview Woman's Club; November 11, Bahni Society; November 18, Englewood Sunday Evening Club; November 29, joint recital with Edgar Nelson, Swedish Ebenezer Lutheran Church.

The Orpheus Four "Doing Their Bit"

The Orpheus Four, of Los Angeles, a quartet of young, energetic men with pleasing voices, are doing their bit, singing in the camps under the jurisdiction of the Y. M. C. A. Starting on August 20 in Boston, they covered all the New England states, North and South Carolina, Georgia, Alabama and Mississippi. Now they expect to go to France almost any time to sing in the trenches and Y. M. C. A. Buildings. They also visit the sick, going right into the contagious wards among patients with measles, pneumonia, etc., bringing cheer to thousands daily with their program of popular and Hawaiian songs and classics. Previous to the service the Orpheus Four covered twenty thousand miles on a concert tour. They are doing this service at a great sacrifice financially and physically as well, as it is very hard on their voices singing under all conditions, out doors and in dusty tents, on decks of battleships, and the like.

Edward Clarke Busy

Edward Clarke will give a series of lecture recitals on "Song Literature," under the auspices of the University Lecture Association, beginning Monday evening, November 12. The recitals will be given in St. Paul's Evangelical Church, Kemper place and Orchard street, on six consecutive Monday evenings: November 12, "Old American Songs;" November 19, "Early French Songs;" November 26, "Italian Songs of Eighteenth and Nineteenth Centuries;" December 3, "Art Songs of Strauss and Wolf;" December 10, "Chicago Composers;" December 17, "Tendency of Modern Composers." Mr. Clarke will have the assistance of Rachel

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and his men on this occasion has seldom been heard. Other items of interest in this week's bill were Eric Delamarter's overture to a fantastic comedy, Liadow's "Le Lac Enchanté," and Dvorák's scherzo capriccioso. Mr. Delamarter, a resident musician, has often been represented on these programs, and his overture proved once more the reason why he should be. It is a cheerful number and made a very favorable impression on the listeners, who brought the composer out many times to bow his acknowledgments. At the close of the program Conductor Stock added "The Star Spangled Banner."

Formal Opening of Knupfer Studios

Walter R. Knupfer formally opened his new studios in the Fine Arts Building on Wednesday evening of this week, when he invited a large host of friends, for whom he had arranged a delightful program. The Knupfer Studios occupy one of the most sumptuous suites in the Fine Arts Building. John Wiederhorn and Magdalen Massmann, pianists; Ruth Breyspraak, violinist; Frederick Carberry, tenor, and the Messrs. Weishach, Bayer-Hane and Isaac van Grove, violinist, cellist and pianist, respectively, furnished the musical program. A word of special praise must be mentioned for Adolf Brune's "Lullaby," which is another musical gem from the prolific pen of this prominent composer. There is much in it of admirable worth and, undoubtedly, like many other works written by Mr. Brune, it will be included on numerous programs this season. When sung under better conditions this song should meet with the full approval of the public. Besides playing the piano part in the first movement of the Tchaikowsky trio, which was a fitting close to a most enjoyable evening. Isaac van Grove played excellent accompaniments for the singer and violinist. Mr. and Mrs.

Knupfer were charming host and hostess and saw that all present had a pleasant time.

Victor Georg Locates in New York

Victor Georg, who established a name for himself here as an excellent photographer, has opened studios in New York City at 200 West Fifty-seventh Street. Mr. Georg, who was the official photographer of the Chicago Opera Association last season, was formerly located at the Blackstone.

Bizet's "Carmen" by Boston English Opera Company

The Boston English Opera Company's production of Bizet's most popular opera, "Carmen," at the Strand this week was indeed a praiseworthy one. One of the most difficult works in opera repertoire, only words of commendation can be expressed for the work done by this enterprising company. The principals sang and acted excellently and made the evening an enjoyable one for the many eager listeners present. Joseph Sheehan did well with the music allotted to Don José. In Richard Bunn, Escamillo had an excellent interpreter, whose singing of the popular "Toreador" song was exceptionally good. The role of Carmen lies too low for Hazel Eden's brilliant soprano, and although she made the most of it, both dramatically and vocally, she was not happy in the part. Agnes Scott Longan's portrayal of Micaela was a delightful one, and she won hearty applause after both her arias. The smaller roles were in good hands, and under Selli Simonson's baton the chorus sang well and the orchestra played likewise.

Schwickerath Artist-Student Wins Success

Selma Gogg, the young and gifted soprano, who made such a pronounced success at her debut here recently,

comes from the studio of Joseph Schwickerath, under whose excellent tutelage she has accomplished much. This was made evident at her recital, and she as well as her able mentor may well be proud of the success attained.

New Hall Dedicated

No better artist than Frances Alda could have been chosen for the formal dedication of the new Kimball Hall on Friday evening. A large gathering was present, the majority of whom were well known musicians here. They were extremely enthusiastic for the artist, and justly so, for seldom has Mme. Alda been in finer fettle than on this occasion. An exceptionally interesting program was rendered by the Metropolitan Opera star, and Frank LaForge, that excellent accompanist, aided materially to the enjoyment of the program by his artistic work at the piano. Allen Bogen, a local organist, also rendered a few numbers on that instrument.

Viola Cole Studio Notes

In conjunction with an informal tea in the Viola Cole studio on Saturday afternoon, a musical program was given. Miss Cole played a group of Liszt concert etudes; Hattie Mann sang, and Miss Divinoff presented a violin selection.

Among the many pupils of Miss Cole appearing in public may be mentioned Helene Northrup, who performed before the Musical Club of the University of Chicago on November 9, and Jessie Foster, daughter of Prof. George B. Foster, of the University, who will give the second recital of a series of six in which Viola Cole will present her pupils. This series is scheduled for Orchestra Hall foyer in March.

A Gifted Pupil of Roy David Brown

One of Roy David Brown's most promising students, Florence Johnson, won much success in a piano recital given at the Huntington College Conservatory, of Huntington, Ind., last Monday evening. She presented a most difficult program in a manner which reflected much credit upon her efficient instructor. Reports at hand are laudatory in praise of the young pianist, as well as for Mr. Brown, who one reviewer says, "may well feel that he has really accomplished something in his training of this brilliant young pianist." Miss Johnson is an Indianapolis girl and has studied in Chicago with Mr. Brown for the past two seasons. This season Mr. Brown is directing an advanced class at the Huntington College Conservatory, where he has been specially engaged as a member of the faculty.

The Thomas J. Kellys Visitors

Two prominent visitors here during the week were Mr. and Mrs. Thomas J. Kelly, of Cincinnati. The Kellys are well and favorably known in Chicago, where they located for two seasons, establishing an enviable reputation for themselves. This season they are connected with the Cincinnati Conservatory of Music, of which they are prominent members. The Kellys passed through Chicago on their way to and from a trip to the West this week.

Chicago Musical College Notes

At the concert of the Chicago Musical College, November 17, the school of opera, under the direction of Edoardo Sacerdote, will present the "Garden Scene," the "Church Scene," the "Death of Valentine," and the "Prison Scene" from Gounod's "Faust." The students who will take part in the performance will be Edna Kellogg, Sylvia Loder, Florence Ryan, Carl Craven, Stanley Deacon and Hector Spaulding. The representation will begin at 10:45 instead of eleven o'clock, the hour at which the performance usually commences.

May Pfeiffer, a student of the college, achieved success at the concert given by the Shostak String Quartet in Fullerton Hall, Art Institute, October 31.

The program of the Chicago Musical College on Saturday was presented by students in the piano, violin and vocal departments. Naomi Nazor-McLain, soprano, was the guest artist.

Notes

When three such excellent artists as Agnes Scott Longan, soprano; Mme. Sturkow-Ryder, pianist, and Ruth Ray, violinist, furnish a program, one may always count on a pleasant one. These widely known Chicago artists gave a program at the Great Lakes Naval Station, Thursday evening, under the auspices of the Chicago Artists' Association.

A regular meeting of the Musicians Club of Women, formerly the Amateur Musical Club, was held in Recital Hall, Fine Arts Building, Monday afternoon. The program was arranged by Sybil Sammis MacDermid and Edith Lobdell Reed and presented by members of the club. (Continued on page 57.)

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Unusual Success of Young Tenor in Mexico

Among the members of the splendid artists who make up the company, which under the direction of Miguel Sigaldi is giving Mexico City opera of the very best, is a young tenor by the name of Carlos Mejia. When Impresario Sigaldi was making up his excellent company, he made up his mind that if such a thing were possible, he would add to his roster the name of Carlos Mejia, the



CARLOS MEJIA,
In Massenet's "Manon."

young tenor who was the idol of the Mexican opera loving public. Although only in his early twenties, Mejia has shown himself an artist worthy of the world famous artists with whom he is now associated. He made his debut with the company in "Rigoletto," but due to nervousness, his was not the success which his associates knew his work merited. Therefore, at the earnest solicitation of Conductor Polacco and Riccardo Stracciari, who sang the title role, he made a second appearance in the work this time scoring a distinct personal triumph. Since then, he has appeared eight or ten times in this work of Verdi, each time with even greater success. Although Mexicans were familiar with his beautiful voice, which, in the opinion of many, closely resembles that of the great Bonci, they were surprised with the remarkable vocal and histrionic gifts he is displaying. His voice is a light tenor, which he uses with consummate art, his high tones sounding clear and pure. He understands too, the art of shading and is able to produce some remarkably beautiful effects in pianissimo.

His famous operas are "Bohème," "Favorita," Massenet's "Manon," "Mignon," "L'Elisir d'Amore," "Rigoletto," "Lucia di Lammermoor," "Tosca," "Cavalleria Rusticana," "Madame Butterfly," although he has done his best work in "Bohème," "Rigoletto," and "Manon." Despite his success, Mejia maintains at all times a modesty of demeanor which would do credit to a much older man. The fact that he has Indian blood in his veins makes his work even more interesting to the musical world, as he is probably the first of his race to achieve such marked success in the operatic world.

A talking machine company, having heard of his remarkable voice, engaged him, while he was in New York last summer, and within a short time the public will have an opportunity to hear some of his records.

At the close of the opera season in Mexico City, which will probably be about the middle of this month, Mejia will come to the United States and there is every likelihood that he will be heard either in opera or in concert.

Olive Kline Delights Stamford Music Lovers

Olive Kline, the young American soprano, who entered the concert field only three years ago, is now being recognized as one of the most talented young singers in her profession.

Miss Kline made a remarkable success at the St. Louis Autumnal Festival in August, when she sang in "Elijah" and was immediately re-engaged to sing in "The Creation" on November 20, with an added date for next February. On October 17 the soprano gave a recital for the Stamford Woman's Club and again scored a big success, which brought her another re-engagement. The Stamford Advertiser, Thursday, October 18, said: "At all times Miss Kline proved herself an artist and her finished technic and exquisite purity of tone charmed her audience."

The Critical Boomerang

The following letter to the New York Times appeared in that paper under date of November 4, 1917:

To the Editor of The New York Times:

Although criticizing the critic is not generally conceded to be within the scope of a professional pianist, I feel it a duty to take up the cudgels in behalf of a great artist, whose recital, in the opinion of many of the world's most representative musicians present marked an epoch in the musical annals of this city. I refer to that consummate artist, rare musician, and master pianist, Leopold Godowsky.

It seemed difficult to conceive that the critic of your worthy paper did not feel with the majority of the discriminating listeners that a new message was being delivered in every note played, that the last word in piano playing was being revealed in each phrase. What could have been the reason that prevented your critic from acknowledging the lofty eloquence of the Beethoven sonata, the

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profound poetry of the Chopin group, or the titanic and tempestuous delivery of the Brahms rhapsody?

Why could not this critic refrain from harping on the Godowsky technic and give due credit to the very unusual interpretative and unaffected musicianly qualities which are the dominant features of this master's work? Godowsky is great not on account of his transcendental technic, but in spite of it. That technic stands acknowledged the greatest in the world, but it is always put at the service of the musical thought. In short, there is no branch of his art that he has not completely mastered and his place in the pianistic world is admitted by his illustrious colleagues to be second to none.

Therefore, in approaching the task of writing a criticism of this recital, would it not have shown a fairer and finer spirit had the subject been treated with due piety and reverence? That this same critic finds no difficulty in eulogizing inferior artists is one of the mysteries.

Every musician who knows the real Godowsky pays homage to the man's greatness. Why does your critic stubbornly refuse to do so? Is it possible, then, that the majority, including the world's greatest musicians, are wrong, and he is right?

VICTOR WITTGENSTEIN.

New York, October 26, 1917.

[Mr. Wittgenstein is himself a pianist, and a good one, and his action in writing protestingly to the Times therefore is based on sincerity and deep admiration for a brother artist. However, such letters are worse than useless; for the editors of the dailies are not interested in what their music critics write. The editors know that only an infinitesimal proportion of the readers even glance at a music criticism and therefore its role in the editorial eyes is less important than the departments relating to poultry and potatoes. Mr. Wittgenstein need not worry. The small inner circle which follows such matters understand fully all the motives of daily paper music criticisms and values them accordingly. The only one who was hurt by the Times criticism of Godowsky was the man who wrote it, and whose intellectual attainments compare with Godowsky's, as those of the average critic of President Wilson's war policies compare with the mentality of the Executive.—Editor's Note.]

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Garrison and Murphy Give Recital in Dayton

Mabel Garrison and Lambert Murphy in joint recital gave the opening concert of the Civic Music League in Dayton, Ohio, October 23. The Dayton Journal of October 24 said:

Mabel Garrison, Metropolitan Opera soprano, and Lambert Murphy, one of the most popular tenors on the American concert stage, and their concert, so American in its essentials, was a fitting climax to an unusually patriotic day. All the courage and energy of the nation seemed embodied in the stirring tones of "Dixie," sung by Miss Garrison as the last encore. This patriotism was echoed by Mr. Murphy when he gave a rendition of "Columbia, the Gem of the Ocean," one of his popular records. Mr. Murphy possesses that lovely lyric golden quality voice which shows to such fine advantage in the melodious songs of Cadman and Chadwick, although not a little dramatic ability was displayed in Fourdrain's "Chevauchée Cosaque." His enunciation, both English and French, was a joy to his listeners. The voices of Miss Garrison and Mr. Murphy blended perfectly. Mabel Garrison, who is heralded as Melba's successor, is a singer of rare merit and a woman of most lovable personality. Young, beautiful, charming, with a voice whose power and beauty command instant attention, she captivated her audience anew. She has a fresh soprano voice which issues notes as clear as those of a thrush and as wide in range as any singer could desire. There is a velvety quality to her tones which makes her interpretations wonderfully appealing. That she is mistress of the art of song is proved by the wide variety of the numbers making up her program.

Merle Alcock Re-engaged for St. Louis

The proof of Merle Alcock's success at her recent appearance at the St. Louis Autumn Festival, when she sang in the "Elijah" under the auspices of the St. Louis Choral Pageant Association, is her re-engagement with the same



MERLE ALCOCK,
Contralto.

organization for a performance of "The Messiah" on December 27. The St. Louis Globe-Democrat said of her singing in "Elijah": "Merle Alcock is as fine a contralto as the American concert stage holds today," and the St. Louis Times said that she disclosed one of the loveliest voices now before the public. But these words of praise, while very gratifying, do not prove so conclusively her success as the fact that she was re-engaged by the same society within three months of her first appearance.

ELIAS BREESEKIN RUSSIAN VIOLINIST

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CLEVELAND HEARS

CHICAGO ORCHESTRA

Stock and His Players Delight Large Audience

The first symphony concert of the season, at Gray's Armory, October 30, by the Chicago Symphony Orchestra, Frederick Stock, conductor, and Mischa Levitzki, soloist, was all that an initial concert should be. Unusual interest was manifested in this concert, due to the fact that the symphony was the work of an American composer, John Alden Carpenter, and it was the first appearance in Cleveland of the young Russian pianist, of whose art most astounding reports had been heard. Mr. Carpenter was most fortunate in having his work performed by such a splendid orchestra as that from Chicago, which, under the capable direction of Frederick Stock, gave the symphony a brilliant rendering. The composer bowed twice from the stage.

Levitzki's wonderful performance of the Saint-Saëns G minor concerto forced him to give an extra number. He chose for his encore Chopin's ballade in A flat.

The program opened with "The Star Spangled Banner," followed by Massenet's beautiful overture, "Phédre," and closing with Casella's rhapsody "Italia."

Following the concert, a reception was given in the lattice room of the Hotel Statler by the Musical Arts Association, to meet Frederick Stock and John Alden Carpenter. Among the notable guests were Mischa Levitzki and Elizabeth Amsden. Mrs. Hughes acted as hostess in her usual gracious and charming manner.

The Boston Philharmonic Trio, with Martha Atwood Baker, soprano, were heard in a delightful program in the ballroom of the Woman's Club, Thursday morning, October 25. This was the first concert in the lecture-recital course of the Woman's Club.

Mrs. Baker is the fortunate possessor of a voice of beauty and power. She uses it with much intelligence.

B. F.

Cadman's Activities

Charles Wakefield Cadman is filling many dates this season, together with Princess Tsarina, and their travels give them very little time for rest between concerts. The Cadman-Tsarina combination never has had a more active season than the present one. They have just played four engagements in North Dakota, one at St. Joseph, Mo., and one at Chicago, where the Cadman trio made an especially pronounced hit. On November 16 there will be a Cadman-Tsarina recital before the Art Society of Pittsburgh, and on November 17 they will appear at Columbia University, New York. Later dates of the immediate future will be at Phoenix, Ariz., November 24; Albuquerque, November 26; Santa Fe (Archeological Convention), November 27-28, and Philadelphia (Matinee Musical Club), December 5.

Tamaki Miura at Mikado's Birthday Celebration

Madame Miura, the Japanese prima donna of the Boston Opera Company, was one of the guests of honor at the reception held in celebration of the Mikado's birthday at the Hotel Astor, New York, on Wednesday evening, October 31. In introducing the singer to the distinguished

guests, Consul Yadi said that their country should feel justly proud for having produced such a beautiful singer. Madame Miura, looking like a picture in a soft gray Japanese crepe robe, sang the famous "Un bel di" from "Butterfly," in which she has been sensationally successful. Her voice is big, clear, rich and fresh, and she sang with a fine dramatic feeling. The applause was such that the little singer was obliged to sing five encores—"The Last Rose of Summer," which was magnificently rendered; "Comin' Thro' the Rye," "The Star Spangled Banner," a Japanese folksong and the Japanese national anthem, after which she was presented with a bouquet of American Beauties, the gift of members of the Japanese commission.

Pupils of Thorner in Private Audition

A few days ago a representative of the MUSICAL COURIER was invited to hear several of the professional pupils of William Thorner, vocal instructor, at his studios at 2128 Broadway, New York. Mr. Thorner, who has already brought before the public several stars now appearing on the operatic stage, concert platform and in recital, had students demonstrate his excellent method.

Genevieve Zielinska, coloratura soprano, sang exquisitely the "Bell Song" from Delibes' "Lakme." Endowed with a large and flexible voice, the young singer showed the result of careful training. Her pyrotechnics are nothing short of phenomenal, and she is bound to be heard from in the near future.

Dora Gibson, dramatic soprano, sang the aria, "Pleurez Mes Yeux," from Massenet's "Le Cid," in which she revealed a voice of beautiful texture and large compass, used with consummate artistry. Miss Gibson is already favorably known on the concert and recital platform.

Seoma Joupraner, formerly a bass, but who, under the capable tutorage of William Thorner, has become a full fledged tenor and one to be reckoned with, sang most agreeably the tenor aria from "Tosca" and "Caro Mio Ben."

These young artists may well be pleased with the results obtained, and William Thorner has the right to be proud of their achievement.

Reinald Werrenrath's Thirteen November Dates

Reinald Werrenrath, whose season opened with his New York recital at Aeolian Hall on October 24, announces the lucky number of thirteen dates for the first month of his season.

November 1 he was heard with the Haydn Choral Society in Bellevue, Pa.; November 5, in a joint recital with Olive Kline in Wrightstown, N. J.; November 7, in recital at Lowell, Mass., and to-day (November 8) is to appear in Concord, N. H. On November 12, he is giving a joint recital with Mabel Garrison in Des Moines, Ia., to be followed on the 13th by a recital with Anna Case in Detroit, Mich. The next day he is announced for a recital in Springfield, Ohio, and on the 16th, a joint recital with Lambert Murphy, in Champagne, Ill. He will have two recitals on the 19th and 21st, respectively, in Chicago, Ill., and Ashland, Wis. On the 26th he appears with May Mukle in Grand Rapids, Mich.; on the 28th, in Wichita, Kan., with Lambert Murphy, Margaret Keyes and Mabel Garrison, and in another joint recital with Mabel Garrison on the 30th in Sioux City, Ia.

TWO NEW PIANISTS PLAY IN TORONTO

Two piano recitals by local artists have been the outstanding features of musical affairs in Toronto this week, the first of which was given in the Foresters' Hall on Tuesday evening, October 23, by a young Belgian pianist, Francis Bourgignon, of the faculty of the Canadian Academy of Music. An interesting program was presented, containing Bach's prelude and fugue in F minor, gavotte in G minor, one movement of the "Italian" concerto, Chopin's sonata, op. 35, and a number of pieces by Debussy, Rubinstein, Tchaikowsky, Saint-Saëns, and Weber. Mr. Bourgignon was greeted by a large audience, which cheered lustily after each appearance. His playing is unquestionably brilliant, and he has a resourceful technic, much speed and power.

Conradi's Recital

The second recital was given in the same hall on Thursday evening, October 25, by Austin Conradi, a newcomer to Toronto and a member of the teaching staff of the Hambourg Conservatory. Mr. Conradi's playing is distinguished by many virtues. He plays with much abandon and is quite an original musical thinker. He has provided himself with a splendid technical apparatus and he revealed real imagination in his several offerings, which comprised Beethoven's sonata, op. 27, No. 2; Chopin's twenty-four preludes (not played before in this city in their entirety since the famous Friedheim played them several years ago); Schumann's toccata, op. 7; two pieces of his own, "By the Cradle" and "At Daybreak," and Moszkowski's glittering concert study, "The Waves." The beautiful and undying charm of the preludes was graciously brought out, many of them being exquisitely performed. The sonata was also played with much appreciation of the many moods, and the toccata was given with quite compelling brilliancy. The young pianist made an excellent impression.

W. O. F.

Betsy Lane Shepherd on Tour

Betsy Lane Shepherd, the soprano, pupil of Sergei Kli-bansky, is now on an extended tour, following her successful recital in New York, October 16. Beginning with the first week in November her itinerary is as follows:

November 5, Fairmount, W. Va.; November 6, Moundsville, W. Va.; November 7, Hollidaysburg, Pa.; November 8, Tyrone, Pa.; November 9, Homestead, Pa.; November 12, Oil City, Pa.; November 13, Franklin, Pa.; November 14, Irwin, Pa.; November 15, Butler, Pa.; November 16, Wilkesburg, Pa.; December 3, Bloomington, Ill.; December 4, Decatur, Ill.; December 5, Charleston, Ill.; December 6, Neoga, Ill.; December 7, Robinson, Ill.; December 8, Indianapolis, Ind.; December 10, Martinsville, Ind.; December 11, Crawfordsville, Ind.; December 12, Noblesville, Ind.; December 13, Kokomo, Ind.; December 14, Portland, Ind.; December 15, Decatur, Ind.

De Seguro a Film Author

Andres de Seguro, basso at the Metropolitan Opera, long has been interested in moving picture ventures, but it is not generally known that he also writes scenarios. The Vitagraph Company is now presenting a De Seguro film called "The Flaming Omen," which deals with doings in ancient Peru under the Inca regime. The picture is well produced but rather poorly acted. The plot, while not new in theme, is handled dramatically and effectively.

ECHOES FROM MEXICO CITY'S OPERA SEASON.

(1) Anna Fittiu as Desdemona and Giovanni Zenatello as Otello in Verdi's "Otello," which was one of the features of the very successful season which Miguel Sigaldi is giving at the Teatro Arben in Mexico City, under the direction of Giorgio Polacco. (2) En route to Mexico City. Left to right: Maggie Teyte, Impresario Sigaldi, Miss Zenatello, Giacomo



Rimini, Rosa Raisa, Giorgio Polacco, Edith Mason, Anna Fittiu, Giovanni Zenatello and Maria Gay (kneeling). (3) Left to right: Maria Gay, Anna Fittiu, Miss Zenatello, Giovanni Zenatello, in Mexico City, where the three artists have scored individual triumphs. (4) Anna Fittiu and Giacomo Rimini en route to Mexico City, where both have scored marked success. They are leading members of the Chicago Opera Association and will be heard in New York when Campanini gives his season here.



MARION GREEN ENGAGED FOR LONDON

To Create Title Role in Messenger's "Monsieur Beaucaire"

The career of Marion Green, the American baritone, reads well nigh like a romance, but in real life, rather than fiction. He first appeared before the public when but a lad, and so great was his success from the very outset, that he soon became much sought in the concert and oratorio field of this country.

About this time, when at the height of his popularity, he met Gertrude F. Cowen, who had just made herself felt as a manager through the success achieved by Marie Sundelius with the Metropolitan Opera Company. Sensing in Mr. Green's vocal equipment far more than he was able to give in his concert work, Mrs. Cowen urged the advisability of ceasing these activities for a season in order to devote himself to further study and preparation for the more comprehensive career of opera. Mr. Green took this step gladly and began study with Giuseppe Campanari.

When Mrs. Gilbert Miller, wife of the American theatrical producer of that name, who has recently made so brilliant a success in London, came over from England to

on its tiptoes, had hardly ceased its applause before she returned to sing 'The Battle Hymn of the Republic.' The first emotion of the audience was the feeling that they had never heard it sung that way before, which was perfectly correct. The emotion that followed her last organ-toned challenging declaration, 'Our God is marching on,' is not to be expressed in words. One can readily understand how some cities invite Christine Miller back time and again and almost worship her."

Mabel Garrison a Concert Favorite

Mabel Garrison, of the Metropolitan Opera Company, had thirteen concert appearances in October, and is booked for nearly as many during this month. A list of her November engagements is made up as follows: November 1, Baltimore; November 4, Boston; November 12, Des Moines; November 16 and 17, Chicago with the Chicago Orchestra; November 20, Aeolian Hall; November 23 and 24 Boston, with the Boston Symphony Orchestra; November 27, Kansas City; November 28, Wichita; November 30, Sioux City.

San Carlo to Visit Kansas City

The San Carlo Opera Company will be in Kansas City on December 6, 7 and 8, with Marcella Craft as one of its leading attractions. Myrtle Irene Mitchell, the well known Kansas City manager, will handle the San Carlo engagement there. She writes to the MUSICAL COURIER under recent date: "I am already getting many mail orders, even from far out of town, so I feel sure that the San Carlo engagement here will be a tremendous success."

Baldini Joins Staff of Aeolian Company

Gino Baldini, who was associated with the Boston Opera Company during the régime of Henry Russell, has joined the staff of the Aeolian Company and holds a responsible position in the new Aeolian-Vocalion recording department, New York City. Mr. Baldini has a wide circle of friends in the musical world.

Victor Benham Plays in London

Victor Benham, the English pianist, gave a recital at Aeolian Hall, London, on October 27, at which he played an entire Chopin program which had been selected in advance from request numbers asked for by those who were to be his audience.

November 27 Date of Lerner Recital

Tina Lerner, the Russian pianist, who has not been heard for over two years, will give her first recital at Aeolian Hall on Tuesday afternoon, November 27. Miss Lerner's program will contain a Brahms sonata, a group of Chopin pieces and a number of new Russian compositions by Rachmaninoff, Borodin, Paul Juon and Scriabin.



MARION GREEN,
Baritone.

secure a baritone for the title role of "Monsieur Beaucaire," the Booth Tarkington story, set to music by André Messager, and heard Mr. Green sing, she immediately began negotiations with Mrs. Cowen. Then the deal was consummated which sends to London an American born and American trained singer for one of the most important debuts of its kind.

"Monsieur Beaucaire" is to be brought out in London in January. As a dramatic producer, Mr. Miller has already to his credit two plays now running successfully in London, "The Willow Tree," an American drama, and Haddon Chambers' "The Saving Grace," produced at the Garrick.

Recital by Klibansky Pupils

A song recital by artist-pupils of Sergei Klibansky was given in the Wanamaker Auditorium, New York, October 27. Those who participated were Charlotte Hamilton, contralto; Lotta Madden, soprano; Forrest Rundell, basso; Martha Hoyt, soprano, and Stassio Berini, tenor. After several organ numbers played by Alexander Russell, Miss Hamilton sang an aria from "The Messiah" with beautiful contralto quality. She also sang songs by Hawley and d'Hardelot. Lotta Madden, an exceptionally gifted dramatic soprano with an ingratiating personality, sang numbers by Kramer, Gilmour, Crist, Huhn, Debussy, Chausson and Thomé. Forrest Rundell, a new Klibansky pupil, sang Flegier's "The Horn." Miss Hoyt was heard in songs by Burleigh, Quilter and Beach. Mr. Berini sang an aria from "Aida," having to respond with an encore. Cornelius Estill was an able accompanist.

Among talented pupils now studying with Sergei Klibansky, the noted vocal instructor, are two recommended by Madame Galski, viz., Evelyn Siedle, a seventeen-year-old contralto, and Florence East, a mezzo-soprano from San Francisco. Valeska Wagner will give a recital along educational lines at the Educational Alliance, New York, November 14. Lotta Madden and Mrs. T. W. Harvery will give a concert in East Orange, November 21.

Christine Miller Scores With Patriotic Songs

On her concert programs throughout the country, Christine Miller, the American mezzo-contralto, is exemplifying her patriotism by singing "The Battle Hymn of the Republic," "The Star Spangled Banner" and "The Marseillaise." Out in Decatur, Ill., where she recently appeared, the Herald of that city reported in breezy fashion: "Christine Miller sang 'The Marseillaise' like a million dollars worth of Liberty Bonds. The audience, literally standing



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Elsie Baker Successful in the West

Elsie Baker, the young American contralto, who heads her own company, is now on an extended concert tour, which ends temporarily on November 5 in Denver, Colorado. Starting September 24, and appearing five times before the first of October Miss Baker was heard in twenty-four cities during the month, and visited seven states—Colorado, Idaho, Oregon, Washington, Montana, Arizona and New Mexico.

On October 20 she gave a concert at the University of Arizona, and she received a warm and enthusiastic wel-



ELSIE BAKER, CONTRALTO, AND M. DURIEUX, CELLIST, At Walla Walla, Wash.

come in Helena, where she appeared October 10, and had the pleasure of being presented to the Governor of Montana.

The western papers have spoken well of her work:

Elsie Baker, contralto, swayed her audience at the high school auditorium last night to suit her own will. The quality of Miss Baker's voice, her stage appearance, and above all, her personality, made a captive of every one in the audience.—The Anaconda Standard, October 12.

Miss Baker has a wonderful, pleasing voice and a magnetic personality. Her efforts have been crowned with exceptional success during the last few years, when she has sprung into prominence as one of America's great singers. The modulated, even tones, the perfect enunciation, depth of expression and the poise of trained genius thrilled the hundreds of Butte residents who last night heard Miss Baker for the first time.—The Butte Miner, October 12.

Elsie Baker, soloist, captivated her audience from the very start with her clear, sweet contralto voice.—The Arizona Gazette, October 19.

Concerning Emil Reich Artists

The Miniature Philharmonic, under the directorship of Jacques Grunberg, will go on tour in the latter part of November and also will give its first New York concert with Marie Narelle, the Irish soprano, and Olshansky, the Russian baritone, as soloists.

Nicholas Garagusi, who scored last week jointly with Florence Nelson in Haskell, N. J., is booked for a Pennsylvania tour and will appear in November in sixteen concerts and recitals.

Marie Narelle, who opened her season early in the fall in Pittsfield, Mass., has, besides many dates in the Middle West, some new ones in New England, where she will be heard in the earlier part of December.

Mana Zucca starts her transcontinental tour in February. Her New York recital is scheduled for January 26 at Aeolian Hall.

Grace Hoffman will be heard in November in joint recitals with Nicholas Garagusi in Schenectady, Utica, Ithaca and Troy. Her dates in New England and some in the Middle West are booked for February and March.

Olshansky, the Russian baritone, will make his New York debut as a concert singer, where he will appear as soloist with the Miniature Philharmonic.

Helen Mara and Virginia Hill, two young American singers, are booked as soloists with the Miniature Philharmonic on tour and in New York. Miss Mara will also be heard in joint recitals with Gerald Maas, the Belgian cellist, who recently scored a big success with the Letz Quartet.

Chicago Press Lauds Lillian Wright

That Lillian Wright, a gifted Chicago mezzo-soprano, effected a highly successful debut there recently, can easily be seen by the following laudatory remarks culled from the Chicago dailies: "If, as reliably informed, yesterday afternoon at the Playhouse was the occasion of Miss Lillian Wright's professional debut, that attractive young woman gave a remarkable exhibition of poise. She is favored with a warm mezzo-soprano voice of considerable range and power, produced with ease and under excellent control," was the verdict of the Examiner critic. Commenting upon the beauty of her organ, the Herald reviewer said that she "disclosed a mezzo-soprano of more than ordinary richness of quality, a voice which is handled with intelligence and skill." Karleton Hackett in the Post remarked, among other things, that "she sang with true appreciation of the music." As she was classified as an "artist pupil," Edward C. Moore, of the Journal, wrote that "she is in a fair way to become the one without the other, for she has a voice of exceptionally pleasing character and a pretty good idea of how to use it, also how to project a song in an accurate and logical manner." Herman Devries in

the American confirmed the opinions of the other critics, saying "Miss Wright has a full, clear mezzo-soprano of very sympathetic quality, which she uses discreetly and intelligently." The Daily News commented upon her charming stage presence, engaging manner and voice of pleasing quality. "She exposed a flair for the work, the gift for accommodating manner to matter," said the Tribune reviewer, "and, in the romanza from 'Cavalleria,' a flash of temperament which suggested the stage."

Frida Bennèche Sings at Humanitarian Cult

It is to be regretted that Mischa Applebaum's speech, "The Citizen's Duty in the Mayoralty Campaign," and its effect upon the audience, resulted in a mix-up in the musical program at the Humanitarian Cult meeting, recently at Carnegie Hall, New York. The soloists down on the program were Frida Bennèche, soprano; Marguerite Volavy, pianist, and Theodore Spiering, violinist.

Mme. Volavy opened with the Chopin ballad, in which she gave evident pleasure to her hearers, and had to respond with an encore. Then came the endless speech and frequent interruptions from the audience. One felt that the musical program would never come. An attendant, after some time, whispered something into Mr. Applebaum's ear, which caused him to look at his watch and make the announcement that Mr. Spiering would divert them a little. After the introductory speech had been made, and Mr. Applebaum turned to receive the well known violinist, the same attendant announced that "Mr. Spiering had gone, as he had to make a train." Whether that excuse was true or not, Mr. Spiering was perfectly justified in leaving. When artists are kind enough to give their services, some consideration should be shown to them.

Frida Bennèche was then called upon to save the day. She sang two numbers, "The Bird of the Wilderness" (Horsman) and "Spring's Awakening" (Sanderson). Her voice was sweet and clear. Her coloratura work in the second number was excellent, and when she had finished the house rang with applause. Mme. Bennèche sings with style and finish and succeeds in holding her hearers until the last note. Clarence Adler accompanied. Then came the rest of the endless speech. At 11 o'clock Mr. Applebaum asked if Mme. Volavy were still in the wings, and was informed that the artists had gone home—no doubt tired of waiting for Mr. Applebaum to finish.

Another Hubbard-Gotthelf Operalogue

The operalogue given by Havrah Hubbard, assisted by Claude Gotthelf, at Washington Irving High School, New York, on Monday evening, October 29, was devoted to "Cavalleria Rusticana" and "Pagliacci." An appreciative audience attended. Mr. Gotthelf's piano numbers preceding the operalogues were the Chopin mazurka in F sharp major and the polonaise of the same composer in F sharp minor.

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PITTSBURGH

The week of October 22 brought a large variety of entertainment for the music loving people of Pittsburgh. Monday, October 22, the San Carlo Opera Company opened a week's engagement with a fine production of "Aida." On Tuesday night they presented "Lucia di Lammermoor;" Wednesday matinee, "Tales of Hoffman;" Wednesday night, "Cavalleria Rusticana;" Thursday night, "La Traviata;" Friday night, "Rigoletto;" Saturday matinee, "Faust;" and Saturday night, "Il Trovatore." Impresario Fortune Gallo has surrounded himself with some very fine voices as well as actors and actresses. One of the most prominent of the San Carlo force is Marcella Craft, soprano, with a beautiful voice of wide range, which is used with utmost skill, and whose interpretative work is all that could be desired.

John McCormack's Annual Recital

John McCormack gave his annual recital in the new Syrian Mosque, assisted by Andre Polah, violinist, and Edwin Schneider, pianist. Mr. McCormack drew a capacity house, and well deserved it, for this was the best recital Mr. McCormack has ever given in Pittsburgh.

Aborn Comic Opera Company Presents "The Red Mill"

Monday evening, October 29, the Aborn Comic Opera Company began its week's engagement with "The Red Mill," playing to a full house, notwithstanding the weather, which shows the public is appreciating the efforts of this organization. A new member of the cast, who is doing excellent work, is George Nathanson, who promises to become quite popular.

Reinald Werrenrath With Haydn Choral Union

Thursday evening, November 1, the Haydn Choral Union gave its first concert of the season, presenting for their soloist Reinald Werrenrath, baritone, of New York. Mr. Werrenrath opened his program with the prologue to "Pagliacci," which he rendered in excellent style.

Mr. Werrenrath was in excellent voice and his singing throughout was of the true artist in every respect.

H. E. W.

Yvonne de Tréville Completes

Preliminary Canadian Concert Tour

Yvonne de Tréville left New York recently for Toronto, where she began a short preliminary tour in eastern Canada. She returned to New York, November 2, however.

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During the 1917-1918 season a Beethoven-Brahms Cycle of three concerts will be given which will include the "Ninth" choral symphony of Beethoven. These concerts will be part of the regular Thursday, Friday and Sunday series for which subscriptions are now being received. The Cycle will be given in conjunction with The Oratorio Society of New York.

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK

as she had promised to sing at the Calvary Church wedding of her friend, Marjory Stearns, on Saturday, November 3. Frederick Kimball Stearns, father of the bride, is founder of the Detroit Symphony Orchestra and one of the directors of the Los Angeles Philharmonic Orchestra. The song which Mme. de Tréville sang at this event had been composed especially for the occasion by Gertrude Ross, the well known California composer.

A Tribute to Van Vliet

Victor Nilsson, of the Minneapolis Journal, pays a high tribute to Cornelius van Vliet. This is what he says:

Cornelius van Vliet, the Dutch cellist, is rapidly winning the distinction in this country that could be expected of an artist of European reputation.

Mr. van Vliet was born in Rotterdam in 1886. His first American appearance was made in the fall of 1911, together with Tetrazini, Mary Garden and other artists of the first order in a concert at the Chicago Orchestra Hall, and caused a sensation. Since then Mr. van Vliet has appeared with supreme success in a number of our great cities in individual concerts or recitals, and as soloist with the Minneapolis Symphony Orchestra and a great many other organizations.

There are two genres of musical performers with which each have their great particular following wherever heard. There are the virtuosos and the scholarly artist. One is the brilliant executant; the other, the penetrating interpreter. The former dazzles you, while the other quietly but firmly convinces you. But the exceptional performers are those who combine the qualities of the brilliant virtuoso with those of the scholarly interpreter. In this class of the all too few belongs Cornelius van Vliet. And this is all the more to be appreciated, as the repertoire of the cello is generally supposed to be limited and especially adapted for mere virtuosus exploitation. A cello recital such as given by Mr. van Vliet will thoroughly convince any one as well of the superficiality of such a supposition as of the profound and discerning musical erudition of the artist.

A child of music, Mr. van Vliet began his studies at six, learning several instruments, but from the age of nine specializing for cello work. His teachers were such men as Professor Eberle, of Rotterdam, and Professor Mossel, of Amsterdam, while the names of Mendelssohn, Windingstein, Nedbal, Sibelius, Colonne, Mahler and Weingartner through his fruitful association with them are like milestones in his development as musician and artist. Mr. van Vliet is a man of versatile culture and many interests. It was his desire to learn to know America and Americans that caused him to realize a long harbored wish to come here. And he will not depart before he has seen and heard everything he wishes to, or before he has been heard everywhere. And to hear him is to appreciate him. Of a faultless, resourceful and brilliant technic, Mr. van Vliet possesses a tone of phenomenal power and sweetness, while his pose in playing is a rare combination of well calculated force and natural ease. His unflinching purity of intonation is a marvel.

It is men of Mr. van Vliet's type who accomplish something for the spreading of genuine art appreciation in this country, and his coming was a valuable acquisition for lovers and promoters of a true musical culture.

Aborn Opera School Needs More Room

The rapid growth of the Milton Aborn Opera School has necessitated another move. Mr. Aborn expects to announce satisfactory arrangements for more commodious quarters within a few weeks, as two or three sites are now under consideration. The school is now in its third year, and is beginning to reach out for its clientele to such far-away towns as North Platte, Neb. The many pupils from New York suburban towns necessitates a central location.

An unusual feature of the school work is the fortnightly opera talks on some opera in the repertoire. This is illustrated by the pupils, and is hence doubly valuable to them.

Camille Decreus Not Coming to America

Camille Decreus, who had hoped to come to the United States this month, will not reach this country until next



CAMILLE DECREUS,
Pianist, who is chief infirmer at the
fifteenth military hospital, Fontaine-
bleau, France.

spring, due to his military duties. A leave of absence could not be granted by the government at the present time.

Mr. Decreus, by decree of the French Minister of War, dated June 18, 1917, was awarded a silver medal of honor as head interne in the military hospital at Fontainebleau.

Mr. Decreus wrote to the MUSICAL COURIER as follows: "Thanks to the MUSICAL COURIER, which I receive each week, and which keeps me in touch with the artistic life in America, I live there in thought, as your country was mine during the seven years preceding the war. I have also the joy of seeing daily many Americans arriving in Fontainebleau to work, and learn to maneuver the French guns. Fontainebleau, therefore, becomes thus a little city all American."

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BY SIDNEY SILBER,

Head of the Piano Department of the University School
of Music, Lincoln, Neb.



SIDNEY SILBER.

Public piano playing has no intrinsic monetary value. It is worth as much as the artist can get for it. If he is truly great, he will play as well for nothing as for any large sum of money, for a great artist always tries to play his best under all conditions. It is a fact, however, that if an artist gives his services free of charge (except for some patriotic or other benefit), the general public takes him at his own valuation—meaning that his services have no value.

Every normal man and woman in creation has some music in his soul, but the conceptions of what music is, are varied. One man can respond to the music of the birds, the rustling of the leaves, the hum of a busy street, the cry of a baby, and yet remain untouched by a Beethoven symphony. This is simply a difference of degree, not of kind. If he does not respond to the latter appeal it is simply because he has not had abundant opportunity to hear Beethoven symphonies played many times. Music appreciation then is simply a matter of environment, education and inherent sensitiveness.

The average man who says he can not appreciate classical music invariably means that he can not appreciate music which is involved and complicated in its structure. If asked whether he considers Mendelssohn's "Spring Song" or Schumann's "Träumerei" classics, he will immediately assent. There is no need for humility or the expression of inferiority for the average man in relation to music because a vast amount of classical compositions are universally popular.

The general public has a most dependable instinct for what is genuine. Note the applause at popular brass band concerts. Ephemeral music of the rag time never receives the response which standard numbers receive.

Just appreciation is simply a habit. Let a man hear a composition often enough and he will soon like and enjoy it—he may even love it.

American musicians need never deplore the fact that the common people of this country have less appreciation of music than those of his kind in Europe. Pioneers in the American musical field all attest the fact that our progress in musical appreciation, when considered in the light of the numerous handicaps of our national development, is truly astounding.

The way to democratize music is to enable the common people to enjoy it free of charge. This can be done by municipal, state or federal subsidies, by endowment of a few individuals or simply by wealthy individuals.

There is little room in our modern American life for musical freak of the type of Blind Boon or Blind Tom, nor for eccentric artists who have not the decency to appear in public like average human beings. The modern musician must be a man among men—only so can he ever find himself.

The days luckily are over when music was the plaything of the idle rich or the sole possession of the aristocracy of birth or culture—thanks to the many sound reproducing devices so enormously popular in America.

The democratization of the arts has nothing whatsoever to do with political democracy. Even Germany, weighted down by a stern autocratic bureaucracy, was able to democratize the arts through the agency of governmental subsidies. Can we not do as much—and more?

The widespread attention given to music study in American public schools shows an intelligent appreciation of the value of music as an upbuilder of citizenship.

American children are potentially just as gifted as their

brothers and sisters across the waters. Given the same opportunities as they, their accomplishments will be as great.

Mme. Morrill Inaugurates Musicale Series

On Sunday afternoon, November 4, Laura E. Morrill gave the first of a series of afternoon musicale-receptions at the Hotel Majestic, New York. A large and musically distinguished audience gathered to listen to the excellent program provided and to enjoy the gracious hospitality of Mme. Morrill, who was aided in the receiving by Edna van Voorhees, secretary-treasurer of the New York State Music Teachers' Association. A number of Mme. Morrill's artist-pupils contributed to the program, among them being Russell Bliss, Jessie Pamplin and Grace Nott. They were in excellent voice, and every one present was enthusiastic in their praise of the excellent training manifested in their work. Mr. Bosch, a pupil of Miss van Voorhees and a pianist of unusual talent, gave several numbers, adding thereby to the excellence, and variety of a thoroughly enjoyable program.

The New York Institute for Violin Playing, Piano and Vocal Culture Well Attended

Ferdinand and Hermann Carri, directors of the New York Institute for Violin Playing, Piano and Vocal Culture, are as usual, very busy with their instructive work at their school. An unusually large number of students enrolled at this institution at the beginning of the fall term this season. Besides the great many resident students who regularly attend the Carri Institute, quite an array of students from all parts of the United States have come to New York to place themselves under the guidance of the Messrs. Carri. There will be the usual number of pupils' recitals at the Institute, as well as those given by its artist-students at Aeolian Hall, New York, during the season.

Ordynski Writes Film Story

Richard Ordynski, the newly engaged stage director for the Metropolitan Opera, has followed the general fashion and devoted a part of his time to moving picture activities. He was in California last year while Theda Bara was making her production of "Cleopatra" there, and he was so fascinated by the films that he wrote a story for Miss Bara called "The Rose of Blood," Russian in character, and acted as her leading man in the production. The picture was shown recently in New York at the Academy of Music.

Elsa Brigham Joins Hambourg Conservatory Staff

The latest addition to the Hambourg Conservatory piano staff is Elsa Brigham. Mrs. Brigham comes with excellent credentials from New York, where she was born and where she received her musical education. She was a pupil for several years of Gustav Becker and later became his assistant. In addition to having had several years' experience as a teacher, Mrs. Brigham has done considerable concert work in New York, both as solo pianist and accompanist, and has had the distinction of appearing with some of the greatest artists.

Hutcheson's Assistant Arrives in France

Word has been received that Arthur Howell Wilson, the talented young Philadelphia pianist who enlisted in the aviation corps at the outbreak of the war, has arrived safely in France. Mr. Wilson spent last winter in New York as assistant to Ernest Hutcheson, and has appeared in recital here as well as in various Eastern cities, and as soloist with the Philadelphia Orchestra.

Mr. Wilson's position will be filled during his absence by Mona Bates, of the Toronto Conservatory of Music.



HENRIETTA CONRAD.

The talented dramatic soprano, who has returned to her native land after having spent some years in study in Germany, France and Italy. As an operatic and concert singer, Miss Conrad gained a splendid reputation abroad and enjoyed special success as soloist with a number of the leading orchestras of Europe. She gave a New York recital in Aeolian Hall on October 12, adding another triumph to her already long list.

Detroit Philharmonic Course Concerts

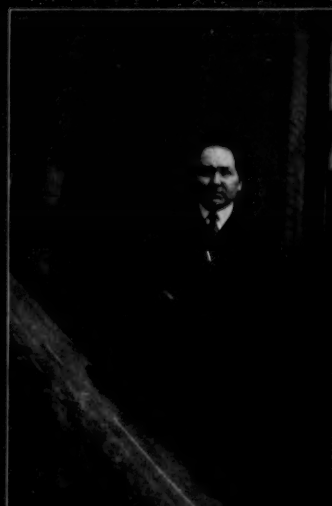
The Philharmonic Course concerts in Detroit, under the management of James E. Devoe, are progressing successfully. They opened October 18 with an evening given by the Elgar Choir of Toronto, with Leo Ornstein as the soloist. He played some Chopin and Liszt numbers, as well as his own sonata, op. 52, and compositions by Cyril Scott. The second of the Philharmonic concerts occurred October 25, and was given by Mabel Garrison, Sophie Braslau, Lambert Murphy and Clarence Whitehill. The attendance at these concerts has been exceptionally large, and the outlook promises the same exceptionally enthusiastic support for the future.

Gadski Sings at Lutheran Celebration

There was a civic celebration in commemoration of the four hundredth anniversary of the Reformation, arranged by the New York Reformation Quadracentenary Committee and organized by the Lutheran Society, at Carnegie Hall, October 31, 1917. Johanna Gadski was the leading soloist, and scored a stirring success with the "Dich Theure Halle" aria from "Tannhäuser" and the "Liebestod" from "Tristan and Isolde." Among the speakers of the evening were Gov. Martin Grove Brumbaugh, of Pennsylvania; Hon. Edward Schoeneck, lieutenant-governor of New York; Philander Claxton, national commissioner of education, Washington, and others.

National Opera Club's War Work

The National Opera Club of America, Katharine Evans von Klenner, founder and president, is said to have been the first subscriber among New York organizations to the Liberty Loan bond issue in May. The treasury then set



apart the sum of \$1,500 for the investment. A monster benefit, of which the proceeds will be devoted to the Red Cross or some other form of war relief work, now is being planned and will take place in the grand ballroom of the Waldorf-Astoria, New York, in February, 1918. The new chorus has been organized and is rehearsing under the direction of Romualdo Sapiro. Clementine de Vere Sapiro and Mildred Holland will undertake the dramatic training of the members. Some of the most distinguished singers and instrumentalists in the United States have signified their desire to volunteer for this performance, and the president is busy with program arrangements.

Philomela Ladies' Glee Club Announcement

A unique concert is planned for the Philomela Ladies' Glee Club on Tuesday evening, November 20, in the Music Hall of the Brooklyn Academy of Music. Etta Hamilton Morris, the well known soprano, has been specializing in the works of American women composers for the past two seasons, and during that time found so many excellent songs arranged for women's voices that she decided upon an entire program of women's works for the first Philomela concert. The club has invited as guests Floy Little Bartlett, Marion Bauer, Gena Branscombe, Fay Foster and Florence Parr Gere, each of whom is represented by a number upon the program.

"The Carpenter Shop," by Fay Foster, will be sung for the first time in New York. This is the composition which received an award at the recent convention of the Federation of Women's Musical Clubs in Birmingham, Ala. The



ETTA HAMILTON MORRIS,
Soprano and teacher, of Brooklyn, N. Y., and leader of the
Philomela Ladies' Glee Club.

club will also sing numbers by Mrs. H. H. A. Beach, Mabel Daniels and Mary Turner Salter. The assisting artist will be May Mukle, the English cellist.

This club has forged rapidly ahead during the past three years under the leadership of Mrs. Morris, moving into the Music Hall of the Academy and featuring such soloists as Albert Spalding, Percy Hemus and May Mukle. For the first time in its existence, it starts its thirteenth season with the backing of a substantial subscription list, which may be regarded as proof of the firm place it has attained with Brooklyn's music loving public. The presidents of the various women's clubs of the borough have also been invited as guests and it is intended that this concert shall be a veritable woman's music festival.

San Carlo Opera in Cleveland

Wilson G. Smith, of the Cleveland Press, has this to say about the recent visit there of the San Carlo Opera Company:

Now that New York—critical and social—has indorsed, not to say enthused over, the merits of the San Carlo Opera Company, it seems perfectly safe for me to repeat what I have written before, to wit: That the San Carloites give us some of the best performances, irrespective of price, we have, or have had.

Fortuno Gallo is a progressive and not a profiteer, in that he believes in the adjective comparatives.

He started his invasion of the Sixth City good—as he repeated his visits he gave us better, until now at the Colonial on Monday night he certainly gave us the best in his cumulative history.

He does not deal in artistic halos that we are wont to see adjusted to the press estimates of stellar songsters, but seems to specialize in operatic birds who can warble.

With the San Carloites vocal and histrionic talent is segregated; it does not stand alone in isolated units.

There is a balance in ensemble of casts that gives a unity of excellence that makes opera a thing of uniform expression and both vocal and dramatic coherency. And that is the particular reason why I—e'en though a critic—enjoy to the limit the Gallo productions. One does not have to travel through a desert of sparrow chirping to find an oasis of larksome song.

Monday night's performance of "Aida" was undoubtedly one of, if not the, most brilliant of San Carlo efforts.

Let me repeat that the present visitation of the San Carloites is Gallo's superlative—it is his best to date.

Lambert Murphy's November Dates

Lambert Murphy will give a recital in Brockton, Mass., on November 9 and appears with Yolanda Mero on November 12. On the 16th he gives a joint recital with Reinald Werrenrath in Champaign, Ill., and appears in Wichita, Kan., on November 28, with Mabel Garrison, Reinald Werrenrath and Margaret Keyes.

Mana Zucca's "Valse Brillante"

Mana Zucca's "Valse Brillante," for piano, is fast becoming as popular as the famous Moszkowski "Valse de Concert." It is being used by scores of teachers all over the country.

HEMPEL AND DE LUCA IN DETROIT

Artists Sing to 4,000 People at Central Concert Company Event

Frieda Hempel and Giuseppe de Luca gave a joint recital at the Arcadia in Detroit on October 30 under the management of the Central Concert Company. As usual, that organization had a tremendous audience on hand, the attendance numbering about 4000 persons. The management of the Central Concert Company announced from the stage that the audience was the largest ever in attendance at a concert in Detroit.

Ben Franklin Visits

George Washington's Headquarters

Under the heading "Ben Franklin Coming Here," the Plainfield (N. J.) Courier-News recently said:

"Ben Franklin will soon visit George Washington's Headquarters at Watchung, N. J. It is explained, however, that Ben Franklin is the Albany, N. Y., concert manager, and Washington's headquarters happens to be the studio and summer residence of Arthur Herschmann, the Moravian baritone."

Seth Aberg in St. Louis

Seth Aberg, formerly conductor of the music at the famous and beautiful Hotel Galvez in Galveston, recently played a short engagement at the Claypool Hotel, Indianapolis, and then proceeded to St. Louis, where he has just been given charge of the music for the new Statler Hotel. The season at that imposing hostelry is to open November 9. Mr. Aberg's little orchestra at the Hotel Galvez was one of the best in the Southern territory.

Dr. Lulek Makes Records

Dr. Fery Lulek, the baritone, and member of the Cincinnati Conservatory faculty, was in New York several days recently in order to make records for one of the large

music machine companies. He will be heard here later in the season in recital. Dr. Lulek is an American citizen and one of his sponsors when he took out his final papers, was Charles P. Taft.

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**Marjorie Knight and Other
Whistler Pupils Delight**

Marjorie Knight, soprano, was the soloist at the autumn season musicale and Halloween party, given on Thursday evening, October 25, under the auspices of the Music Students' League, New York. Gifted with a naturally lovely voice and an altogether charming personality, this young singer is rapidly making a name for herself in metropolitan musical circles. On this occasion she chose to display her varied gifts in the aria from Mascagni's "Cavalleria Rusticana" and a group of songs, "Fortunio Song" (Emiliano Renard), "Madrigal" (Lemaire), and C. H. Hawley's "All the Leaves Are Calling Me." Her work showed the careful student, and her diction was worthy of the highest praise. Among her encore numbers was the popular "Yesterday and Today" of Spross. The other vocalists on the program, W. H. Wylie, Jr., tenor, and Conrad Cook, baritone, were also pupils of Grace Whistler, the eminent New York vocal teacher, and as such reflect the utmost credit upon their gifted teacher.

Mai Kalna's Concert for Sherbrooke Hospital

Mai Kalna gave a song recital for the benefit of the Sherbrooke Hospital of that city in Canada on October 18. The event is said to have been not only a great musical treat, but one that completely satisfied the demands of the most critical.

The following review, which appeared in the Sherbrooke Daily Record, will best illustrate her success:

Heralded as the "new Nordica," her audience was from the first cognizant of the same dramatic appearance and rich and vibrant voice of that great singer. Of wide range and power, Mme. Kalna's voice still has a remarkable sweetness, even in the most dramatic passages, which were clearly shown in her opening number, "Ri-



MAI KALNA.

torna Vincitor" (Verdi), and a charming distinction given in her five short songs, "Chanson Triste" (Duparc) and "Ariette" (Vidal) being especially fine. In "Habenera" from "Carmen" (Bizet) Mme. Kalna captured her audience by her artistic rendering of this masterpiece. The song cycle, "Out of the East" (Lester), five in number, were all exquisitely sung, the low vibrant tones in "Jasmines of Kairovan" showing wonderful power and sweetness, and a pleasing interpretation of the Orient in the number, "In Paradise by Allah's Throne." The beautiful words of these songs are from the pen of Frederic Martens. Three delightful numbers were "All for You," "Dawn" and "Summer's Message," by Guy d'Hardelot, each one a gem, and were followed by the closing number, "Valse Californienne," Mme. Kalna's own composition, which was sung with a gay abandon and sweetness that was irresistible. In response to insistent encores Mme. Kalna gave a Hawaiian love song in an inimitable manner, "The Lesson of the Fan," and an old fashioned ballad, in a most pleasing way. At the close of the program Mme. Kalna came forward and joined with the audience in "God Save the King" and the women's national anthem, afterwards singing in a most inspiring way "La Marseillaise" and "The Star Spangled Banner."

Godowsky Appreciation From Oberlin

Messrs. Haensel and Jones, managers of Leopold Godowsky, were in receipt of the attached letter recently from C. W. Morrison, director of the Oberlin College Conservatory of Music:

Oberlin College, Oberlin, Ohio, October 24, 1917.
GENTLEMEN—I meant to write you earlier about the splendid success of Mr. Godowsky's recital here on the 16th. His old friends who had not heard him for many years responded to the old charm and realized he had grown since those earlier years when he played here. He is without a peer in certain lines among living pianists and I shall always consider it a great privilege to have him appear here.

Very sincerely yours,
C. W. MORRISON, Director.

Cecil Fanning, Rare Song Interpreter

In the Daily Colonist, Victoria, B. C., September 28, 1917, appeared the following in regard to the American baritone, Cecil Fanning:

Mr. Fanning may be called a singer with a message. Mr. Fanning belongs to the small class of elite among musicians, and has won a deserved place because of worthy achievement. He sings because he must sing, and his message is the true interpretation of beautiful song.

His songs all breathe the deeper meaning of true artistry. Upon them he works with entire faithfulness, studying

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The Musical Courier, New York:

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Very truly yours,
(Signed) BERNARD U. TAYLOR, JR.
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each little shade and gradation of expression in word and music until he has arrived at the real interpretation and the two vehicles of the composer's thought have become so blended in his mind as to be no longer dual. Furthermore, so much does he sink his identity for the time being, in the idea of the composer, that, listening, one is scarcely conscious of the artist, of his personality, but hears and thinks and feels only the song. Surely this is art at its best. There is a spontaneity about his singing which holds a charm in itself. On the whole, an evening spent in listening to him is something to make life a little fuller and happier, a delight for the present and a pleasure to look back upon.

Very seldom does one find two people so entirely in rapport as Mr. Fanning and his teacher and accompanist, Mr. Turpin. To the latter must be given a full share of praise for the delightful work which is the united product of both artists. Such entire sympathy as exists between these two musicians is indeed rare, so that when one meets with it, one is the more appreciative. It is this sympathy, perhaps, which gives their music its strong human appeal, which touches not only the listener's artistic sense, but reaches the deeper feelings and stirs the heart itself.

Wynne Pyle Scores With Detroit Symphony

Unqualified successes were Wynne Pyle's recent appearances with the Detroit Symphony Orchestra in Findlay and Ashtabula, Ohio. In corroboration are appended the following opinions of the press:

Miss Pyle subdued even the most indifferent devotee in the audience. She bowed her acknowledgments to seven recalls in the afternoon, played the Grieg concerto in the evening and because of insistent recalls gave unaccompanied the "Marche à la Turque" (Beethoven-Rubinstein), and later an etude by Poldini. She is a brilliant, earnest artist rarely gifted and endowed with rich musical intelligence and a positive genius for doing great things well.—Findlay Morning Republican, October 24.

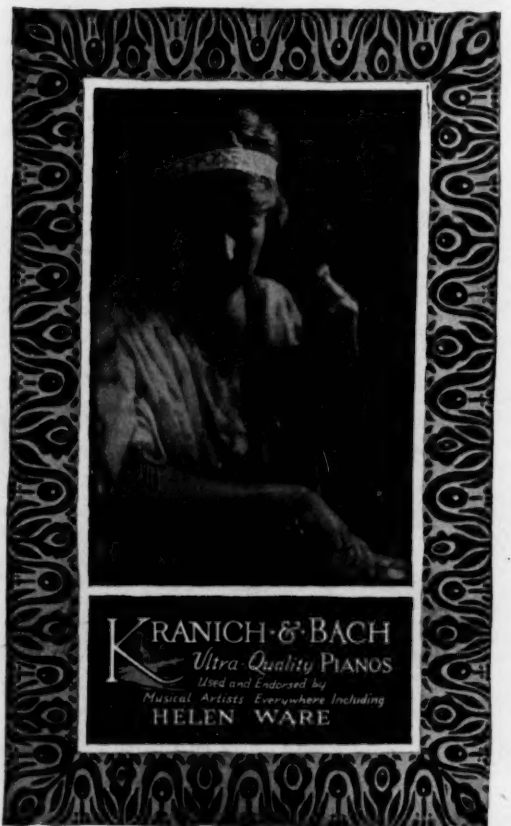
As delicious in appearance as a full blown rose, Miss Pyle gave fragrance and verve to her triumph when she played the Grieg concerto with the orchestra. She has remarkable technique and mastery style and ranks as one of the great pianists of the day.—Ashtabula Star and Beacon, October 27.

After Miss Pyle's concert in Dayton, Ohio, A. F. Thiele, the well-known impresario of that city, wired to Haensel and Jones, the pianist's managers: "Wynne Pyle scored a brilliant triumph here tonight. She received a veritable ovation and I thank you for bringing her to my attention. We must have her again soon. A wonderfully attractive personality and a great artist."

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"I have had a very busy summer, with much traveling," declared Harriet Story Macfarlane recently to a MUSICAL COURIER representative who had inquired regarding her vacation. "First there was my pleasant experience at the Roycroft Convention where I met such a lot of interesting people, from men like Maxim, of gun and preparedness fame, to weird, pale girls in mannish clothes who apparently felt that to have their books published would be removing a coating of genius attached to the sacred earth of East Aurora. There were equally uncouth young men, but the brains of the middle aged, who had found their poise, showed not only in wisdom, discretion and speech, but in perfectly normal and even becoming clothes. In addition to my own program, I took on at a day's notice that of Carrie Jacobs Bond, reading some of her charming verses and singing her songs.

"During July and August, I sang at various Red Cross affairs, and in September, from the 18th to the 28th, did my bit for the War Council of the Y. M. C. A.—four days at Camp Grant (Rockford, Ill.), five at Camp Custer (Battle Creek, Mich.), and one at the aviation field at Mt. Clemens, Mich. The Y. M. C. A. station there is like a mountain camp club house, beautifully fitted up with handsome rugs, victrola, pictures, etc., gifts from friends of the aviators, most of whom are college men. There are only 2,000 men there and one Y. M. C. A. station, while the other camps had 25,000 men and expected 4,000, and were equipped with from four to seven stations. These stations are virtually home club houses for the boys; as yet they are rough and unpainted, but everything is done to make them comfortable—big, open fireplace, victrola, piano, desk, all the ink, pen and paper free. Some entertainment is planned for each night by a lecture, pictures, music or songs by the boys themselves. The directors are all a fine type of men with big human sympathies. Religion—except by the Golden Rule precept—is not forced upon the boys, and the station is open to Jew, Catholic and Protestant alike.

"Do urge your people, if they have records they are tired of, to send them to some of the camps. The victrola is going every moment there is a man to wind it. All records are welcome. From 7 to 9 in the evenings are the lonely, home yearning hours for the boys, and the Y. M. C. A. tries to fill them with something of interest.

"It is something to face a thousand eager, lonely or indifferent boyish faces and see them change into responsive friendliness, but each boy looked at me with my boy's eyes, and it was good to hear them say, 'You sang your way into our hearts,' or 'You made it seem like home.' I tell you it twisted my heart, for I knew they were homesick for home and home was homesick for them. I was the first singer to go to these camps, and I am so grateful for the privilege and happy to have influenced other musicians to give their services. My slogan is, 'Give to these boys, Graciously, Gratefully and Generously.' These are the three G's that are part of our bit.

"One boy called out after I had sung a dozen songs, and had had to admit that I did not know 'Huckleberry Finn,' 'Oh, have a heart; she ain't no human megaphone.' Another wanted 'The Sunshine of Your Smile,' and when I said, 'I'm sorry, I haven't it,' they shouted with true gallantry, 'You're giving a good imitation of it.' I was asked again and again for 'The Vacant Chair' and 'Where Is My Wandering Boy Tonight,' which I sang with a huge lump in my throat. The boys sing them, con amore; they love sad songs. One song I used constantly was 'Joan of Arc, They Are Calling You.' The boys would sing the chorus with me or whistle it, and a whistling obligato of 800 or 1,000 whistlers is quite thrilling. 'The Little Irish Girl' they wanted right over again. Other great favorites were MacDermid's 'If You Would Love Me,' Carrie Jacobs Bond's 'His Buttons Are Marked U. S.,' Terry's 'Doan You,' Branscombe's 'Dear Lad o' Mine,' Nevin's 'Mighty Lak a Rose,' Tyler's 'Brotherhood Hymn,' 'There's a Long, Long Trail,' 'Laddie,' 'Song of Thanksgiving,' 'Birth of Morn,' 'Little Gray Home in the West,' 'A Perfect Day,' Deems Taylor's 'Plantation Love Song,' and 'Dixie,' of course, with which I always closed my half of the evening."

On October 15, Mrs. Macfarlane sang for the Detroit Review Club and gave a talk regarding the camps, Governor Sleeper's wife being the guest of honor. She sang at the Little Theatre, Detroit, on October 17, for the benefit of the Brown Home for Crippled Children, and on October 21 gave a duet recital in Toledo, Ohio, with A. C. Jackson, baritone.



MAURICE DAMBOIS.

The gifted young Belgian cellist, who after having twice offered his services to his country without success, has been using his artistic talents for its good. This artist, who at the age of twenty was appointed by King Albert of Belgium as Professor de Perfectionnement at the Royal Conservatory of Liege, introduced a number of novelties to metropolitan music lovers at his recent New York recital.

Schumann-Heink, Orator

At Harrisburg, Pa., the other day, Mme. Schumann-Heink proved herself as good an orator as she is artist. Coming to the front of the platform before she began her program, she said:

"Dear mothers and daughters of Harrisburg: I shall make you a little speech today, but I am a very poor talker. There is one subject on which I can talk—I am a mother. There are so many camps in which we have boys, and these boys are often homesick. Women are not heroes, but in the war we have to be. I have four sons serving Uncle Sam—I have one, if he is alive—over there." Her voice broke, and it was a moment before she proceeded. "I sing not for my pocketbook. I sing to help Uncle Sam and our wonderful country. I know nothing about politics. I am simply an old fashioned mother. We must send cheer to our boys at the front. Just a little thing, for they are homesick. Something plain,

maybe which the mothers make—a wristling—is that the word? My English is not very good, it is my own English.

"We mothers must help our boys that they go out to their death—if need be—with a smile. I have a son whose wife was a little New York society girl. They are on a big ranch. He was called to his camp on twelve hours' notice. Now his little wife is a cattle girl. Some mothers do not like their daughters-in-law. I am awfully proud of my little American girl. Look what the United States is. I am not a suffragette, but this country is great as it is, through its women."

Kotlarsky Plays With Jacobs

Sergei Kotlarsky, the young Russian violinist, was soloist with the New York Orchestral Society on a recent Sunday evening in Brooklyn, Max Jacobs, conductor, and scored a success with his playing of the first movement of the Mendelssohn violin concerto.

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ISOLDE MENGES AS A PRODIGY

The brilliant young English violinist, Isolde Menges, is playing a series of engagements in Canada, and will tour the United States next season. This young lady has been placed by Prof. Leopold Auer among the world's greatest artists.

At three and a half years of age she gave her first recital at Brighton, England, and so much attention did she attract at the time that it was feared she might be brought out as a prodigy, but her parents were guided by the best expert advice, and they refused to let their daughter come out until she was nineteen years of age. Immediately after she made her appearance in London, she was engaged for all the best orchestral concerts in the British Isles. Her success on the Continent was instantaneous, and both Savonoff and Mengelberg, the two famous conductors, accentuated her success by the active interest they took in her, which resulted in a large number of engagements at the very best symphony orchestra concerts in Europe.

Marie Sundelius' Successes

It is indeed a rarely gifted artist who not only makes herself felt in opera, but also can create an equally marked impression on the concert stage. The appended notices, therefore, of Madame Sundelius' recent appearances as a recital-artist prove her a lyric singer of very high rank:

Mme. Sundelius has a voice lyrically and dramatically of great beauty, while her smooth emission of tone gives delight to lovers of finished vocalization. One seldom hears high notes of such sheer loveliness. The "Pagliacci" aria was a remarkably fine example of what operatic singing adapted to the concert stage should be.—Rochester (N. Y.) Times, October 17, 1917.

Marie Sundelius' voice is of that light, clear and vibrant quality that, when perfectly musical, as is hers, gives a remarkable impression of youthful freshness, of constant verve and interest. In the French songs of the third group, Mme. Sundelius was wholly delightful. The Debussy songs were heard to better advantage than one remembers in local singing of them.—Rochester (N. Y.) Democrat-Chronicle, October 17, 1917.

Mme. Sundelius' exceedingly beautiful voice proved itself fully entitled to the panegyrics which have been awarded to her. It is



MARIE SUNDELIUS.

a voice of rare loveliness, with the brightness and translucency of crystal. Every tone is a delight to the ear, and when to this vocal beauty are added the virtues of splendid enunciation and diction, breath control that almost amazes, admirable technical equipment and the power to strike the right note of interpretation, the popularity of Mme. Sundelius, and her sensational success during her brief career can be easily understood.—Buffalo (N. Y.) Courier, October 21, 1917.

Mme. Sundelius is one of the most delightful sopranos that has appeared before an Ithaca audience. So great was her success that she was compelled to give three encores following her closing group.—Cornell Daily Sun, Ithaca, N. Y., October 18, 1917.

Marie Sundelius scored a triumph. Her work can be compared favorably with any of the artists who have appeared either at the music festivals in the past, or the University concerts.—Ithaca Daily News, Ithaca, N. Y., October 18, 1917.

"The Tuneful Liar"

The MUSICAL COURIER is in receipt of a very artistically bound and printed book containing the libretto and piano score of a comic opera called "The Tuneful Liar," by Harry L. Tyler. The story is a breezy and rollicking one, told with humor and speed and set to verses and music of much cleverness and charm. Mr. Tyler's muse is both literary and tonal, for he created the entire work, which has been given successfully in his home town, Cornish, N. Y., and elsewhere. The late Elbert Hubbard wrote a twelve page appreciation of "The Tuneful Liar" and printed and published the essay at his Roycroft Shop. He said of the Tyler piece:

So here is the biggest, best, brainiest, most rollicking, pleasing thing in playwriting that has come upon the boards since Gilbert and Sullivan wrote "Pinafore." "The Tuneful Liar" is a musical comedy that is full of rippling laughter and grouch killing mirth. It is a comedy without a taint or a risqué situation. It is pure fun and frolic.

Harry L. Tyler has individualized his characters. His handling of the subject has been masterful and full of understanding of the human heart. He is musically alive to dramatic situations, and has enclosed the whole in a network of bewitching melody. "The Tuneful Liar" is a melody with action.

It has a buoyancy and a merriment that is sustained throughout. There is not a dull or tedious number in the production. The music is sincere to the text; it is tuneful and catchy. It is a jolly

good musical comedy, free from mystery and profundity—it is a sheer delight, breezy, refreshing with its sparkling music and brilliantly witty libretto.

Career of Giovanni Martino

In the imposing list of artists who will be heard with the Boston Grand Opera Company this season for the first time is Giovanni Martino, the Spanish basso, another whose presence in America is due to the war conditions which have impoverished the musical field of Europe. Four years ago, Mr. Martino sang with the Montreal Opera Company. Recently he has been heard in concerts, notably those given with Martinelli, the late Luca Botta, Madame Barientos and Luisa Villani at Carnegie Hall and the Waldorf-Astoria.

The story of Giovanni Martino's rise to distinction is one of unusual interest. When nineteen he began study



GIOVANNI MARTINO.

Basso, who has been especially engaged to appear in "L'Amore dei Tre Re" with the Boston Opera Company.

with Carvonell Villar, a vocal teacher of Barcelona. In spite of the evident disapproval of his parents, he studied diligently for four years, then made his debut in "Favorita" at the Liceo Theatre. Martino will never forget the embarrassment he experienced at the sight of a score of intimates grouped in the front rows smiling encouragement and making grimaces. It nearly disrupted the performance. But a success was recorded by the management and the basso appeared again in "Les Huguenots," "Aida" and "Ernani." He went to Milan and straightway obtained an engagement to appear at the Carlo Felice Theatre in Genoa. One success led to another. La Scala of Milan claimed him, and there he created Humperdinck's "Königskinder" in Italian with Bori and the role of Cornelius in Mascagni's "Isabeau." He sang memorably in "Norma" and other operas, leaving to join the National Opera Company of Rumania in Bucharest. Among other notable appearances were two concerts at the Royal House for Queen Carmen Sylva. Then followed engagements at the Massimo Theatre, Palermo, and with the Montreal Opera Company in America, once more at La Scala and in Barcelona. In company with Ruffo, Bori, Gay, De Lucca, Zenatello, Muzio and others, he sang at the National Opera House of Cuba, invariably winning laurels of the warmest appreciation.

Tribute to the talents of Martino was marked in his being the first artist engaged by the Aeolian Company for its vocal records, the contract specifying five years' service. The warm welcome accorded the basso has endeared this country to him, and here he hopes to remain, where a haven has been provided for those whose careers have been terminated in war-stricken Europe.

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ANNA CASE'S GROWING SUCCESSES

Great Audiences Greet Her at All Points

Anna Case, the beautiful American soprano, has certainly begun her season most auspiciously. Starting with Springfield, Mass., on October 9, she next sang in Portland, Me. Then came her brilliant triumph at Carnegie Hall, where people were turned away. Since that time, she has sung at Olean, N. Y., Cincinnati, Ohio, Richmond, Va., and Allentown, Pa. At all of these places capacity audiences have been the rule, with extraordinary enthusiasm. At Richmond over two thousand people greeted her second recital in that city.

Next week Miss Case begins a western tour, which will take her to the extreme end of Texas. She will return to New York shortly before Christmas. Immediately after the holidays she goes to the Middle West and South. This tour will occupy her time fully up to the second week of March.

The powerful appeal this remarkable young American artist makes to the public is best illustrated by the numerous return engagements—a large portion of her dates are always second and third returns, with audiences of capacity size.

The following are a few crisp sayings by the press:

Miss Case's singing is adequate, and its own lovely qualities of tone and fluent phrasing make it a continuous joy. Her technique should command the admiration of students of vocal art, and her skill in tonal shading is something which every young singer might well strive to acquire.—New York Sun, October 15, 1917.

Her voice is truly beautiful. The tone is even, smooth and full. In addition, she has a fine sense of expression. Few sopranos before the public could have equaled her singing of Spontini's "Separazione," or Chopin's "Lithuanian Song," the latter sung in the clearest English.—New York Herald, October 15, 1917.

The increasing popularity of Anna Case was attested by the number of music lovers who flocked to her first recital of the



© Mishkin, New York.

ANNA CASE.

Soprano, of the Metropolitan Opera Company.

season and by the spontaneous outburst of approval which the dainty little American soprano evoked. There was something birdlike in the limpid throb of her voice, something peculiarly tender and expressive even in the most delicate tones she spun.—New York American, October 15, 1917.

Miss Case's voice is one of the most beautiful of light and lyric voices.—New York Times, October 15, 1917.

One of the most luscious of natural voices, interpretative sympathy and intelligence.—New York Tribune, October 15, 1917.

In fact, the attendance suggested that Miss Case might profitably give two or three recitals a year in the same hall. Miss Case has one of the most beautiful voices now before the public.—New York Evening Globe, October 15, 1917.

That she has established a large following in her comparatively short career was proved by the immense and enthusiastic audience. It is easy to comprehend this phenomenon as one listens to the lovely voice and notes her refined style in the varied and unhackneyed program.—New York Call, October 15, 1917.

She was in magnificent form, her beautiful lyric soprano voice ringing full and true throughout the carefully selected program.—Brooklyn (N. Y.) Citizen, October 15, 1917.

It is the same sweet voice which won her fame, and the exquisite personality is even more appealing and fascinating.—Cincinnati (Ohio) Times-Star, October 20, 1917.

Miss Case's liquid lyric (voice) was superbly set off in her repertoire embracing French, German, Italian and English compositions.—Cincinnati (Ohio) Post, October 20, 1917.

"Oh, yes, Miss Case is going to come back every year," said Messrs. Merrill and Leach. Certainly, no more attractive singer ever visited here than Miss Case.—Portland (Me.) Express, October 12, 1917.

All the strength, color and lyric beauty of the famous soprano were in evidence and indeed the artistry of the voice that stirred the Metropolitan Opera House to applause seemed to be more effective than ever.—Brooklyn (N. Y.) Times, October 15, 1917.

Some Engagements of Mabel Beddoe

Proof of the pudding is in the eating, and proof of the singing is in the engagements. On that basis there can be no doubt of Mabel Beddoe's ability to sing. Some of her

engagements this season have been and will be: Verdi's "Requiem," East Orange, October 14; New York Globe concert, September 30; Pelham Manor Woman's Club, November 13; "Hora Novissima," St. James' Church, Brooklyn, November 25; recital, New Wilmington, Pa., January 8, 1918; recital, Twentieth Century Club, Pittsburgh, January 10, and a tour of the Canadian Northwest, Winnipeg, Regina, Edmonton and Calgary, in joint recitals with Tina Lerner, during the last week in January.

Carrie Bridewell Completes Operatic Season

Carrie Bridewell, contralto, formerly of the Metropolitan Opera Company and more recently with the De Vally French Opera Company at San Francisco, has completed a most successful season with the latter organization. She returned to New York in order to prepare for her concert engagements, which begin this month. While in San Francisco, Mme. Bridewell enjoyed her greatest success as Carmen, and she also appeared in "The Daughter of the Regiment" and "La Favorita."

Christine Langenhan Favors Mana Zucca Songs

This distinguished singer, who was heard in an interesting recital on the evening of November 9 at Aeolian Hall, included in her English group a manuscript song dedicated to her by the well known composer, Mana Zucca. The title of the song is "Behold 'Tis Dawn."

Mme. Langenhan has sung compositions by this composer on many occasions and met everywhere with the greatest success. Wherever she has sung a Mana Zucca song she invariably has had to repeat it.

Gadski Soloist at Arion Concert

Under the capable direction of Carl Hahn, the Arion Society, of New York, will give its first concert of the season on December 9, at the Hotel Astor, New York. The soloist will be Johanna Gadski.

JACOBINOFF IN MIDDLE WEST

Remarkable success has greeted the efforts of Sascha Jacobinoff, the Russian violinist, at the concerts in which he has appeared this season. Engaged for two recitals at the Lockport Festival, where his playing won great praise, he then visited Chicago and inaugurated the Women's Aid Society concert series. Before an audience that left no seat vacant, his offering aroused unrestrained enthusiasm. His program on this occasion was made up from the works of Handel, d'Ambrosio, Fauré, Sarasate, Strauss, Brahms and Kreisler. Clifford Vaughan was at the piano. Anent the concert the Chicago Daily News said: "The success of this artist was immediate and emphatic, his exquisite tone, masterly interpretation and remarkable technical ability created an atmosphere that was at once artistic and satisfying in the highest degree. Mr. Vaughan proved a worthy collaborator."

Aside from the above Jacobinoff has already this season played in Benton Harbor, Ypsilanti, Grand Rapids, Mich., and Youngstown, Ohio. The newspapers in these centers have referred to him as "a masterly artist," "possessor of a heritage of magnificent musicianship," "a violinist with the soul of an artist and the hand of a master," "a marvelous violinist," and so on.

Among the orchestral engagements announced for Jacobinoff are three appearances with the Philadelphia Orchestra, two with the St. Louis Symphony, one each with the New York Philharmonic Society and Allentown Symphony Orchestra, while appearances with Leginska and Giovanni Martinelli are also among the numerous joint recitals listed for him. In the East his recitals will take him to Philadelphia, Pottsville, Reading, Harrisburg, Pittsburgh, Pa.; Albany, Buffalo, New York, N. Y., and Wilmington, Del., and all the large cities of the Middle West will be visited as well.

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A pleasing feature of the evening was the delightful singing of Mrs. Gladys Axman, well known in New York and Boston musical circles. Mrs. Axman, who has a beautiful soprano voice of rare color and tone, was encored again and again as she sang the national anthems of France and the other allies. NOT FOR SOME TIME HAS A SINGER STIRRED A BOSTON AUDIENCE TO SUCH ENTHUSIASM BY THE POWER OF HER ARTISTRY.

—Boston Post, October 29, 1917.

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MUSICAL COURIER READERS

A Question of Piano Technic

822 South El Moline Ave.,
 Pasadena, Cal., October 20, 1917.

The Editor, Musical Courier:

When the editorial staff is through flaying the critics, Paderewski's later manner, patriotic music and other timely topics, may we suggest "musical dogmatism" as a subject for the professional reader, for need if not war is liable to deplete the ranks of the already diminishing piano pupils. Is it not possible to standardize piano technic? The modern school is all aiming at the same thing—tone to the bottom of the key, heavy arm, perfect relaxation, connected and singing cantabile pressure touch, etc., yet with all these things in common I nearly locked horns with a young and talented teacher the other day, with whom I had decided to study or coach, as to the raising of the wrist at the end of phrases in Chopin's "Fantasie Impromptu," having been taught myself to do so as an effective method of musical punctuation.

To adopt her criticism meant an entire revision of technic, the authority for which I have from a pupil of Leschetizky and Wager Swayne, herself soloist last year with Horatio Parker, while the new teacher holds Godowsky and Ernest Hutcheson for guide.

I chance to be an amateur, but have long studied by myself, coaching when I could, and that I have not played unacceptably in this lamentable wrist raising fashion is proved by the fact that one of Leschetizky's teachers, hearing me practise in New York at a studio and not knowing who it was, turned to the lady in charge and said, "that is good work," all of which was of course duly reported and is reported here merely to strengthen my argument, for I have "no axe to grind," that the enjoyment of music is marred, the course of study checked by this constant rebuilding

of technical foundation for those who began since, or started anew after the First school.

Realizing that this letter might be better punctuated, I am,
 Very truly,
 (Signed) MIRIAM HILLS,
 A subscriber.

Thanks Musical Courier for First News of National Conservatory

October 26, 1917.

The Editor, Musical Courier:

I deem it my duty and believe it to be the duty of every music lover in the United States to thank the Honorable Henry Bruckner for introducing a bill in Congress to establish a National Conservatory supported by the National Government.

The writer, who has been interested in this bill for the past three years and who brought this matter to the attention of the Administration in Washington and to the attention of Congressman Bruckner, has special reasons to appreciate the consideration given by the latter in behalf of music in this country. A country like Belgium before the war supported four national conservatories and gave free tuition to talented students, and there is no reason why our great, wealthy country of the United States should not appropriate money every year for the support of a conservatory.

I hope that the efforts of Congressman Bruckner will not be in vain and that musicians and music lovers all over the country will give him their hearty support to see this bill passed successfully by Congress.

With thanks to the MUSICAL COURIER for the exclusive glad news,
 Yours very truly,
 210 Edgecombe Ave., Manhattan. JACOB HAYMAN.

C. C. Washburn's Concert Ideas

The MUSICAL COURIER is in receipt of a letter from Charles C. Washburn, dean of the voice department of the Ward-Belmont School at Nashville, Tenn., and the interesting communication reads in part as follows:

I wish to thank you for your editorial, "Using a Little Judgment," in a late number of the MUSICAL COURIER. You expressed so many sentiments that have been mine for so long a time that I am most happy to be corroborated by such an eminent authority as your paper. Some seasons ago I sang a program which I called "Songs of Human Interest." It challenged the attention of some of my friends who asked me how I came to write such a program, to which my reply was that for many years I had noticed that in various parts of the country that portion of my program which appealed most consisted of the songs that had in them the human appeal, and so I made and sang a program very like the one I delivered recently in Peoria, and with which I had a most encouraging success. As the appearance was before the musical section of a woman's club I take it that even students care for things not eminently technical, and yet I have found that to make an appeal to that part of the understanding which lies deeper than the head we must have technic pretty well in hand. Of course, one must always consider the conventionally minded who are in all audiences, and so I include sometimes one or two show-off numbers against my better judgment. Though I may enjoy doing the brilliant number, I believe the singer who counts his art as a mission, and himself as the bearer of a message, dislikes to attract attention to himself as a producing instrument. I know you will understand what I am saying and accuse me of no thought of preaching.

The program to which Mr. Washburn has reference was sung entirely in English before the Peoria Women's Club on October 8, 1917, and contained songs by Handel, Leoni, Thayer, Homer, Ashford, Cook, Loehr, Wetherly, etc. The numbers were divided into groups called "Songs of the Open," "Songs of the Child World," "Songs of the South" and "Songs of the Camp." The Peoria Star printed almost a column of enthusiastic comment about the Washburn renderings, and remarked among other things that "no one ever stepped upon the stage of the Peoria Women's Club, thence straight into the good graces and heart of the audience more rapidly and more completely than did Charles C. Washburn." The Star adds that the enjoyment which the program gave was attested by the applause and exclamations of delight with which the clubwomen and other guests greeted each number. Mr. Washburn prefaced his program with a talk in which he likened his recital to a visit to an art gallery. This quaint conceit continued throughout the afternoon, and he took his audience completely into his confidence, as it were. The Star sums up as follows:

Mr. Washburn was quite a paradox in that while he almost completely obliterated self in his renditions of his character songs, yet all the while one realized that it was that very self, his extremely sensitive and wonderfully rich and colorful personality that made those interpretations possible. As a singer, he deserves much praise, for his voice is one of rarely fine tonal quality and power and range. It is however as an impersonator and character interpreter that he lives longest in one's memory.
 May he return again to Peoria and that soon.

Beach Compositions Delight Worcester

Today, November 15, Mrs. H. H. A. Beach presents a program of her compositions at Jordan Hall, Boston. She will have the assistance of Mrs. Lafayette Goodbar, soprano, who will be heard in groups of some of Mrs. Beach's latest songs and an aria, "Jephthah's Daughter," which hitherto has not been sung in the Massachusetts capital.

This gifted American composer gave a similar program on October 10 before the Worcester (Mass.) Woman's Club. The event was a great artistic success, for, as the Worcester Gazette very rightly says: "To those who did not know Mrs. Beach's work it was in many ways surprising. That superficial sentimentality which too often marks American music is almost totally absent in her songs. While her favorite theme seems to be of joyousness, it is seldom the passing lightness of heart which appeals to her, but rather a deeper ecstasy. It is this depth of feeling which undoubtedly leads Marcella Craft to place her at the top of the list of America's women composers, coming, as it does, with a thorough knowledge of technic and a true creative power."

The same paper continues as follows:

Mrs. Beach avoids the habit into which many of our popular American composers of short concert songs fall, of using such marked melodies that the songs too often are tiringly "catchy." In fact, she frequently goes to the other extreme, giving unusual variety to the development of her theme, thus awakening an interest which promises to save them from the fate of the passing song. The subjects which appeal especially to Mrs. Beach are well understood when one catches a glimpse of her personality. Her ever-ready smile and her gracious, yet unassuming manner, would suggest that she is one who is at peace with the world. This peace

she finds often in the depths of nature and of love, choosing the words by which to guide her musical expressions in such poems as "When Soul Is Joined to Soul," by Elizabeth Barrett Browning; "Extase," by Victor Hugo; "The Meadow Lark," "In Blossom Time," poems of the joy of the West, and "The Year's at the Spring," the song of the little maid Pippa, by Robert Browning. In "Meadow Lark," she has caught the joyous note of the lark itself, and transposed it for the human voice.

In her compositions for the piano, Mrs. Beach had a better opportunity than in her songs to give her own interpretation of her music. These were of a variety of type, her opening number being a prelude and fugue and her last a group of three shorter pieces for the piano. A charming bit of music was her "Gavotte Fantastique," which was made up of variations of a theme in staccato notes suggesting the old time dance for which it was named.

Buckhout Composers' Recitals

Mme. Buckhout gave the second of her series of composers' recitals at her studio on November 7, when the spacious suite was well filled to hear vocal and cello compositions by Lola C. Worrell, with the composer at the piano. Mme. Buckhout sang three groups of songs, of which "Memories," dedicated to the singer, and "Soldier Boys" were twice repeated. Richard Hale, baritone, sang twice, and Michael Penha, cellist, played "Reverie" and "Melodie," both artists adding greatly to the success of the affair.

On November 14 compositions by Claude Warford were played and sung. The composer was at the piano. This is always a feature, in that the composer personally appears as executant and adds greatly to the success of these enjoyable affairs.

Mme. Buckhout's singing in "The Holy City" November 1 at St. Andrew's Church, Yonkers, was heard by a very large audience, who greatly enjoyed her solo, "These Are They," as well as her entire participation in the work. "List the Cherubic Host," a trio and a duet, all brought her intense appreciation. Gounod's "O Divine Redeemer" was another number in which she shone, singing it with true devotion and real expression.

A program of songs, the words and music both by Bernard Hamblen, of Montreal, was given at the Buckhout Studios, New York, October 31. The spacious quarters were filled to the extreme, and a fine program was given. Madame Buckhout sang four groups of songs, of which "Your Spell," dedicated to Madame Buckhout, had to be repeated. "The Silent Lagoon" received such vociferous applause that it also was sung twice. An Irish love song, a patriotic song and a sacred song were also on the program. Alvin E. Gillett, baritone, sang three times. Compositions by Lola Carrier Worrell were performed November 7.

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Hazel Eden's Triumph as Leonora

When Hazel Eden sang Leonora in the Boston English Opera Company's production of "Trovatore" at the Strand Theatre, Chicago, she won unqualified success. The critics were as unanimous in their praise as the listeners were in their enthusiasm.

"The best Leonora that has appeared on the Chicago stage in the last half dozen seasons," was Edward C. Moore's opinion in the Chicago Daily Journal of October 2. Mr. Moore further stated that "she has a voice of really lovely quality, one with character and life to it. It has had excellent training for operatic singing and she displayed much intelligence in its use." Herman Devries in the Chicago American stated: "Vocally she gave the music of Leonora unusual charm, shading it with genuine artistry." Felix Borowski in the Herald said: "She should grow into an exponent of dramatic music, who will bear watching with interest as well as with admiration." The following lines were taken from Karleton Hackett's review in the Evening Post: "Miss Eden as Leonora gave a surprisingly good performance. Her voice was always pleasing in quality, of ample volume, with the range to sing the music, and she had the feeling of grand opera." Arthur Bissell, in the Chicago Examiner, declared that "the surprise of the performance was the quite brilliant vocalization of Hazel Eden."

That she "showed the caliber of a grand opera singer," that "her voice has taken on considerable volume since she was last heard here, its quality being rich and pure," and that she "has gained much in poise and assurance," was the opinion voiced by Maurice Rosenfeld in the Daily News.

Frederick Donaghy, the Tribune critic, said: "Miss Eden, who did a number of incidental parts in the Campanini company, was musical, intelligent, consistent and effective in a big part. She easily took the special favors of the crowd."

Frederick H. Haywood Presents

Marion Fitch, Artist-Pupil

On Thursday evening, October 30, the Haywood Vocal Studios assumed an unusually festive appearance, at which time Mr. Haywood formally introduced his artist-pupil, Marion Fitch, of Brooklyn. The studios are spacious, and with the new decorations that have been adopted this fall they were more effective than ever before for the purpose of introducing to the professional ranks a student who has made herself proficient in the art of program giving.

The program was made up of three groups of songs and an aria. The first group opened with "Was It in June,"

by Koemmenich, followed by three other English songs, including "Remembrance," by Will Macfarlane. Following this the aria, "Ritorna Vincitor," from "Aida," was unusually well rendered. The French group from the pens of Bizet, Augusta Holmes, and Chaminade met with the special approval of the critical audience of professional confreres. They realized that the young artist had found herself on a sure footing both in tonal effect and mastery of diction.

After some songs of a lighter vein, Miss Fitch concluded her evening with three stirring songs by Dvorak. William Janashek was the accompanist for the evening, and did his part to make the musicale another notable event for the Haywood Vocal Studios. Miss Fitch received much encouragement from the many visiting artists and teachers who were on hand to hear her. The future advancement of Miss Fitch, another artistic tribute to the skillful training of Mr. Haywood, will be watched with attention by the many followers of the studio that has had so many successes in all branches of the artistic world.

Spiering's St. Louis Recital

Theodore Spiering, the violinist, recently gave a recital in St. Louis, Mo., and registered a most emphatic success. A headline in the St. Louis Post Dispatch spoke of the artist as follows: "Spiering One of Great Masters of the Violin." The rest of the column review says that the Spiering program emphasized the classical school, and that the player brought to his performances a command of his instrument "entitling him to rank with the foremost masters, a spacious, mellow and resplendent tone, sensuously rich without much aid from impassioned coloring, and a sense almost Hellenic for reposeful beauty of form and line." The critic speaks also of Spiering's prodigious technical accomplishments, displayed especially in the player's third study, dedicated to Jacques Thibaud. Mention is made also of Spiering's restraint and refinement, which always prevent him from "drenching his music with sentimentality or tearing a passion to tatters," but, adds the critic, "in playing of melodies there was always poetic sensibility, though so chaste and delicate that grosser ears sometimes missed their meaning." In summing up, the Post Dispatch expert says:

Spiering is one of the few artists who can command the violin to speak in the authentic accents of its individual eloquence—that superb, dominating and overpowering oratory that is unequalled among instruments. Organ like opulence of tone in double stopping, immense firmness and strength in bowing, and incredible ease of fingering in the most formidable passages—all these are his.

Baklanoff's New Success as Mephistopheles

George Baklanoff, the Russian baritone, who was called practically at a moment's notice to supplant the absent Huberdeau in the role of Mephistopheles in Gounod's "Faust" during the Chicago Opera Association's recent tour, has apparently scored one of the greatest successes of his American career, according to reports that reached this city.

Following are some critical opinions of him:

He proved a brilliant Mephisto, with a big and resonant voice, extraordinarily flexible, warm, subtly colored. He acts with the spontaneity of keen enjoyment.—M. K. P., Kansas City Times.

The Mephisto of George Baklanoff, a baritone who appeared with the company last year, was one of the striking features of the performance.—Frank A. Marshall's Kansas City Journal.

With the entrance of George Baklanoff, who sang here last year, Mephistopheles overshadowed, as is his custom. Tall, finely built, graceful in pose and free in action, he was a perfect devil. His voice yielded to each varied demand of the role, a flexible one of much tonal beauty and vigor.—Kansas City Star.

Wager Swayne in a New Studio

Wager Swayne, who has met with such regular success in the special branch of teaching in which he interests himself, that of preparing piano pupils for public appearances, is now established in his new New York residence studio. Mr. Swayne has taken the whole house at 307 West Eighty-third street and will teach there. It is a large house with spacious rooms which will afford him in New York the same opportunity which he had in Paris of holding studio recitals at which to present his artist-pupils. Just before the war broke out, Mr. Swayne had formulated plans for concerto recitals in the music salon of his Paris home, where advanced pupils were to be presented in concertos, accompanied by a small orchestra. The outbreak of the war and the necessity of leaving Paris prevented him from carrying out his ideas, but he hopes to find an opportunity to arrange for similar recitals here.

Bispham Indorses Love and Lea

David Bispham recently heard Linnie Love and Lorna Lea in solos and duets, and in these words indorses their singing:

The Royalton, 44 West Forty-fourth street. Linnie Love and Lorna Lea are two young ladies who sang for me the other day in various duets in the most charming manner. In addition to having beautiful voices, one of these young ladies is an excellent pianist. On Friday I heard them again at a public performance, where the applause that greeted their work was spontaneous and hearty. I am sure you will be satisfied with what they do, as they are among the most musically of all the great number of people I have heard lately.

(Signed) DAVID BISPHAM.

Linnie Love and Lorna Lea have been singing for the Unity and New Thought societies of New York. Miss Love will have several appearances with the Grand Opera Quartet this month.

The Margulies Trio

The Margulies Trio, consisting of Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Alwin Schroeder, cellist, who open their series at Aeolian Hall, New York, November 20, will feature the Enrico Bossi sonata in E minor, a composition that is not often played.

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Bellmann, a pupil of Philipp and of other renowned European masters, is himself a pianist of unusual attainments and a musician of ripe and sensitive knowledge. His musical sympathies do not confine themselves to the realm of piano, but embrace also intimate understanding of the large musical subject in general, and an especially sympathetic attitude toward vocal art in all its meanings and ramifications. The programs given by the pupils of Chicora College compare in variety and thoroughness with those of any other educational institution in the United States.

Myer's "Revelation to the Vocal World"

"A Revelation to the Vocal World" is a new volume of sixty small pages, issued by Theodore Presser, Philadelphia. It contains the epitome of an experienced vocal teacher's wisdom and judgment on the difficult art of singing well. Few teachers now in active work have had better opportunity of applying their theories to practice and finding out from many years of watchful waiting what the results of certain theories are when applied to the throats of pupils. Edmund J. Myer does not confine his attention to the vocal chords by any means. He is first and last a believer in the joint culture of the musical mind and the development of the physical voice. It is in this judicious mixture of art and artisan that this volume called "A Revelation to the Vocal World" is so useful. Of particular value is the chapter on "Reinforcement," which explains how weak voices may be made strong and yet not cease to be musical.

Louis Cornell's Studio Musicale

On Saturday afternoon, November 3, Louis Cornell, the well known American concert pianist, held a recital at his studio in Carnegie Hall, New York. He presented five artist-pupils, who one and all disclosed thorough technical training and interpretative development. The participants were Kathleen Narelle, Bertha Hejtmank, Doris Reid, Yetta Miller and Mary Hyams.

Kathleen Narelle played Paderewski's variations in A major; "Romance," Sibelius; "Hexentanz," MacDowell, and "Marche Militaire," Schubert-Taussig. Miss Hejtmank's numbers were two etudes by Chopin, as well as the Liszt-Paganini etude in E flat. Doris Reed rendered Brahms' F sharp minor sonata. Yetta Miller gave

two Grieg numbers, "Melody" in C major and "Norwegian Bridal Procession." Mary Hyams contributed two Debussy preludes.

Berkshire String Quartet Member Drafted

The Berkshire String Quartet has been affected by the war draft. Herman Felber, the second violinist, has been drafted for the National Army. The first Boston appearance of the quartet has been postponed as well as its first New York concert, scheduled for December 14. The question of a substitute has not been definitely settled, but Hugo Kortschak, the leader, hopes everything will be arranged so that the quartet may appear in February.

Lillian Heyward's Bookings

Lillian Heyward, soprano, will sing November 16 at the Amsterdam Opera House, New York; November 25, with the Williamsburg Sängerbund, under the baton of Dr. Felix Jaeger, a re-engagement, as she sang with the same organization just a year ago; also at a recital in Richmond, Va., February 25.

New Songs by Elman

Among the new publications announced by Schirmer are two songs for a high voice by Mischa Elman. One of them is "The Departure," words by Alfred Tennyson; the other, "In Still Garden" (Thro' Lonely Gardens), poem by Dr. Nathan Sulzberger.

REVIEW OF NEW MUSIC

LUCKHARDT & BELDER

Louis Arthur Russell

"Suite Fantastique" for piano. The representative compositions sent for review are: "Marche Picturesque," "Capriccio," "Ballet Music," and they all show the practiced hand of a skilled musician. Part of the composer's fantastic product consists in mixing French and English in the title "Marche Picturesque." "Pittoresque" is French and "March" is English. The genders of melodia and marcato are likewise mixed. But the music is really good of its kind, which is the kind that Gounod wrote for his "Faust" ballet. In fact, the ballet music from this suite of Louis Arthur Russell is fully as good as Gounod's. There is no suggestion of plagiarism, however, and the music is well written for the keyboard of the piano.

The "Mazurka Chopinesque" is, of course, inferior to Chopin's mazurka in F sharp minor, which it so closely resembles in rhythm and melodic curve, but it is good music, nevertheless, although an honest imitation of an inimitable model. In the "Fantasia," which forms the sixth number of the fantastic suite, the composer maintains the joyous spirit throughout, in spite of the short moments of pensiveness which are but as the passing clouds on a breezy summer day.

The finale of the "Suite Psychique" is in three parts, "The Pale Dawn," "Aurora," "Morning Song," though there is no break in the continuity of the music. Louis Arthur Russell has allowed himself more technical freedom in this suite and has written for advanced pianists. Harmonically, too, this suite is more elaborate, as the name psychic might suggest.

In "Prestella" the composer shows he has the necessary light touch for the creation of fairy dances. Elegance is the word here.

"Weary Eyes" is a melodious andantino in the nocturne manner.

As a song writer, Louis Arthur Russell is at his best in "Spring Rapture," a rhapsody for soprano voice with piano accompaniment. There is a violin obligato to this song, which adds no little to its effectiveness. The great climax near the end is all the more striking by reason of the quiet melodies which precede it.

In "Nocturne" the composer has happily combined melody and recitative in a most unconventional manner. "When Stars Are in the Quiet Skies" is appropriately quiet and full of tender feeling. This song has a cello obligato.

As a composer of sacred music, Louis Arthur Russell can well be judged by his "Magnificat" in B flat and his anthem, "Hear My Prayer." It is impossible to avoid comparisons with other composers when setting sacred texts, as every text from the Bible has been set a hundred times. But every composer writes a "Magnificat." This one now under consideration is much better than many and not so good as the best by composers who have a more polished skill in part writing. Mendelssohn has said the last word in setting "Hear My Prayer." It is rash to attempt another musical version. If Mendelssohn had not made his version, however, this setting by Louis Arthur Russell would be good enough for all practical purposes.

"To New Heights," Says Mrs. Powell of Boguslawski

The Kansas City Star, that paper which has the honor of counting Theodore Roosevelt among the members of its editorial staff, spoke very highly indeed of the piano recital given recently by Moses Boguslawski, the pianist who attracted much critical attention in New York when he made his debut there last year. The article is from the pen of Mrs. M. K. Powell, the Star's critic:

The audience that nearly filled the Jewish Temple last night for M. Boguslawski's annual recital was almost impartially enthusiastic throughout the program. Mr. Boguslawski probably has never played a recital in Kansas City that so brilliantly disclosed his exceptional talent and particular meter.

The Gabrielowitch caprice had some splendid moments. The Weber sonata, somewhat cold at the beginning, warmed toward the end and presented the artist at his finest. And Mr. Boguslawski's finest is considerably removed from the plane it occupied a year ago. He towered a bit last night—not once, but several times. His technical equipment is complete and there are times one wishes he might get away from the keyboard long enough to lose the marks of a too close application and to gain a surer vision of the heights so subtly glimpsed last night.

New and winning qualities in Mr. Boguslawski's playing were disclosed in his sympathetic understanding of Schumann's "Childhood." It was delightfully frank and sincere—and true. To tell the truth about a child constitutes a mighty big achievement! The "Catch Me" was full of breathless laughter; the "Entreaty" properly teasing, the "Hobby Horse" an impatient canter. The familiar "Traumeri," set like a jewel in the middle of the series, was a notable performance. The piece was endowed with new beauty and charm—a flawless "Dreaming."

The Brockway romance is lofty, more religious than romantic, with suggestions of the organ, and it was played with much feeling.

Percy Hemus Becomes Song Leader

Percy Hemus, the celebrated baritone, has been appointed song leader at Pelham Bay Naval Reserve Station, New York. The genial baritone, who gave up many concerts to answer the call from Washington, finds great pleasure in

teaching the men in the army songs of the hour as well as old favorites. He will see to it that they get plenty of good music and will provide celebrities from the musical world for their entertainment.

It is a matter of no small import when musicians of Mr. Hemus' calibre enlist their services in this very important phase of army work.

Real American Record by Real American Baritone

It has been Reinald Werrenrath's privilege to perpetuate his voice in a new patriotic record of the "Star Spangled Banner" and "America." On hearing this record, one is struck by the depths and firmness of his voice, and yet there is the patriotic spontaneity which can come only from the heart of the true American. He has been fittingly selected to have the honor of singing our two greatest national songs for the benefit of posterity as he is not only an American by birth, but his entire training has been obtained in this country among his own people.

Von Sternberg Edits Rimsky-Korsakoff Work

New editions of Rimsky-Korsakoff's "Scheherazade," both for piano solo and for four hands, are soon to be published by the house of Schirmer. They are edited by Constantin von Sternberg, who was a close personal acquaintance of the Russian master. Josef Hofmann recently wrote a charming intermezzo for the piano and dedicated it to Mr. von Sternberg.

New Department Opened at Kronold-Kaphan

The Kronold-Kaphan Conservatory of Music, Drama and the Dance announces the opening of a special department under the supervision of Mortimer Kaphan and Hans Kronold for artists and promising pupils desirous of securing prominence and management in the musical field.

Detroit Times' Opinion of Mildred Dilling

Mildred Dilling, harpist, and Claudia Muzio, soprano of the Metropolitan Opera Company, gave a very successful joint recital in Detroit, Mich., last week. Both artists were acclaimed by the press. A belated notice from the Detroit Times is the following:

Mildred Dilling, a fair haired young American girl, in a simple frock that matched her sweetness of manner and her pretty golden braids, proved a delightful surprise as a harpist. Her playing was charming and technically expert, and no better harpist has been heard on a local concert platform. Miss Dilling gave a pleasing program and completely won the large audience.

Miss Dilling announces that she opened her new studio at 332 West Eighty-fifth street, New York City, on November 1.

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Gottlieb Incorporates Neighborhood Symphony

The Neighborhood Symphony Society, Inc., has recently been incorporated under the laws of the State of New York. This organization was founded by Jacques L. Gottlieb, director of the East Side House Settlement Music School, as an outgrowth of his activities at the settlement in the spring of 1915. The board of directors are Mrs. Sturgis Coffin, Howard N. Whitney and Jacques L. Gottlieb. The members of the board of trustees and of the orchestra executive committee will soon be announced.

The particular objects for which the society has been formed are to conduct, support and maintain a central volunteer orchestra composed of amateurs and music students of either sex, of any nationality and of any religious belief. This orchestra is to furnish opportunity for the members of the society to gain practice and experience in orchestral playing; to foster the development of neighborhood orchestras in various sections of the Greater City of New York, to give orchestral concerts in various neighborhood centres, to give opportunity for local artists to appear in public concerts, to secure artists of distinction to perform at the society's neighborhood concerts, and in general to popularize, socialize and democratize good music.

There are to be three divisions of members in the society: First—Corporate members, who are to be the board of directors, the board of trustees, the musical director and the orchestra executive committee; these are to shape the policy of the organization and to be responsible for the administration of all funds of the society. Second—Contributing members, who are to be divided into three classes; any person contributing \$100 or more shall become a life member, any person contributing \$5 or more annually shall be a sustaining member, any person contributing \$1 or more annually shall be an associate member. Those who play regularly in the central volunteer orchestra are known as active members. This class of member pays an annual registration fee of \$1, aside from which there are no dues.

As a number of the active members of the orchestra have either been drafted or have volunteered their services to the Federal Government, there are a number of vacancies in several departments in the orchestra, and a cordial invitation is extended to serious amateurs and professional music students to join for practice and community concerts. The monthly Sunday night concerts are soon to be resumed. The central orchestra meets regularly at the East Side House, 540 East Seventy-sixth street, New York City, Wednesday nights at eight p. m. Applicants are requested to present themselves with their instruments.

Vilmos Beck's Successful Career

Vilmos Beck, the well known baritone, who several years ago took out his first naturalization papers, is soon to become an American citizen. Mr. Beck has spent the best of his life in Paris, where he was admitted to the Paris Conservatory in 1892, joining the class of Crosti and Taskin in 1895. He left the conservatory a winner of several diplomas. With Van Dyck, Beck was the only foreigner heard up to that time at the opera in Paris, where for eight years he sang the baritone roles, especially the High Priest in "Samson and Delilah," Valentine in "Faust," Capulet in "Romeo and Juliet," Athanael in "Thais" and all the Wagnerian repertoire. Every year Mr. Beck sang at four of the Lamoureux concerts, given under the direction of Chevillard.

For the past few years Mr. Beck has been with the Chicago Opera Association, where his success in such roles as Scarpia in "Tosca" and the three leading roles in the "Tales of Hoffman" will long live in the annals of opera in Chicago.

American Institute Sonata Recitals

The fall group of sonata recitals is now taking place at the American Institute of Applied Music, 212 West Fifty-ninth street, New York. On November 2 Rose Innes Hartley, a pupil of Leslie Hodgson, played the Galuppi sonata in D; Javier Cugat, a pupil of Henry Schradieck, and Adrienne Moore, a pupil of Miss Chittenden, gave the violin sonata, No. 9, by Corelli. Evelyn Benham, a pupil of Miss Chittenden, played the sonata, op. 9, by D'Indy. All of the young artists gave good accounts of themselves. Miss Benham solved the difficult rhythmic and formal problems with clarity and ease. The program for November 16,

4:00 p. m., will be as follows: Samuel Prager, sonatina, op. 49, No. 1, Beethoven; Gertrude Louise Cannon, sonata, op. 14, No. 1, Beethoven; Regina Dufft and Alice R. Clausen, sonata, op. 12, No. 1, Beethoven.

Some Morgan Kingston Encomiums

Morgan Kingston, who appeared as Manrico in Verdi's opera, "Il Trovatore," at Bangor, Me., received the following warm tributes from the local press:

MORGAN KINGSTON CREATES SENSATION AS GUEST ARTIST WITH GIUSEPPE CREATORE GRAND OPERA COMPANY.

"Il Trovatore" was given before a large audience, and Morgan Kingston, as Manrico, took the hearts of the audience by storm on Wednesday evening. Mr. Kingston has a voice of much power, singing without the least effort and producing a sweet quality of tone rarely heard. He has full control of his voice, and is able to sing the martial strains, calling for all the reserve strength possible, and the softening to render the sweetest cadenzas in the love song to Leonora. Mr. Kingston met with the success in Bangor common to him everywhere. He is considered by many the greatest English tenor on the stage today. His voice thrilled the audience until the applause which followed was deafening. In the "Di Quella Pira" number, at the close of the third act, Mr.



MORGAN KINGSTON,
Tenor.

Kingston was recalled four times, and his hearers were not satisfied until he had repeated the number.—Bangor Daily Commercial, November 1, 1917.

Of Kingston it is not easy to speak in terms of moderation, for here is a manly tenor! A welcome visitor to stageland, and rather an unusual one. Kingston is big, wholesome, hearty. And his voice seems to encompass every tone from the full ring of martial defiance to the soft whispering of love and the most delicate silver thread of tenderness. In the famous "Miserere," in all his scenes with Azucena, and notably in the "Di Quella Pira" number at the close of act three, this magnificent voice rang and echoed, soared and thrilled, vibrant of real melody, earnest and soulful, until the audience fairly shouted its approval. In the last mentioned number the singer was four times recalled to bow his acknowledgments, and then, at last, was obliged to repeat the last stanza. Much has been written in praise of tenors appearing here, and some of that will be only fair recognition of the vocal accomplishment of Morgan Kingston. Then add the appreciation due to a forceful actor of romantic roles, and whatever favor is commonly bestowed upon a splendid personality, and you will be giving to this fine English singer no more than fairly belongs to him.—Bangor Daily News, November 1, 1917.

Brave English Musicians

(From London Musical News)

Lieut. R. Fulljames, R. F. C., who has been awarded the Military Cross, is an old St. Paul's Cathedral choirboy.

The death is announced of Lance Corporal Harold William Brown, East Worcestershire Regiment, killed in action on August 12. Lance Corporal Brown was formerly foun-

dation chorister of the Manchester Cathedral (1894-1901), and an old pupil of Dr. J. Kendrick Pyne. In 1910 he obtained the A. R. C. O. diploma, and at Christmas, 1915, was successful at the F. R. C. O. examination. Lance Corporal Brown was a member of the Manchester section of the I. S. M., and since 1909 had been organist and choir-master at St. Chad's Church, Ladybarn, Manchester.

Mrs. R. Woodliffe Simpson, of West Hartlepool, has handed the sum of £1,000 to the local education authority for the purpose of founding a scholarship of music in memory of her son, Preston Simpson, who was recently killed in action.

Ellis Evans, the winner of the bardic chair at the National Welsh Eisteddfod, has been killed in action.

The death in action is announced of Captain W. H. Bambridge, only son of W. S. Bambridge, Mus. Bac. The late officer was a student at the Royal Academy of Music, and appeared later in musical comedy in the George Edwards Company.

The death in action has taken place of Corporal E. W. Sweetman, son of William Sweetman, the Liverpool singing teacher. He was for four years a chorister at St. Peter's Church, Liverpool, and was an original member of the first cathedral choir.

Rifleman W. Urquhart writes:

Little did I think in the beginning of October last—fifty weeks ago—when I lay out for six days and nights in No Man's Land with a severe hip wound, that I should ever have the pleasure of giving an organ recital again. Those were terrible days, "living" on such things as grass, water sterilizers, tooth paste, and all sorts of weird things that I found in the haversacks of dead men lying around. I was only casually discovered, exactly six days after being wounded, by a Dublin fusilier foraging for water in a disused trench, into which I had at last managed to crawl. It is just these last three months that I have managed to limp about with the aid of a stick. Before joining up I was studying with Reginald Goss-Custard and Dr. Cuthbert Harris, and deputized at St. Andrew's, West Kensington, and the Chapel Royal, Windsor Great Park.

Second Lieutenant D. S. Wright has been mentioned in Serbian dispatches. Before the war Mr. Wright was assistant organist at St. John's Church, Wembley, and is now spending his spare time acting as bandmaster to the only English band attached to the Serbian army. This band has assisted at many concerts in "Serbie Délivrée," and on one occasion gave a "command" performance before a Serbian general.

Pacific Coast Praise for Nina Morgana

As a member of the La Scala Opera Company, Nina Morgana has been delighting music lovers on the Pacific Coast with the beauty of her voice and the charm of her acting. This has been especially true of her work as Gilda in "Rigoletto" and Lucia in the opera of that name. Here are some press comments from Washington, Oregon and California testifying to that success:

Miss Morgana made the daintiest Gilda, just a girl at first, all innocence and delight, but later a woman with understanding and power that the word suggests. Her very beauty alone would have won her success, but coupled with her lyric soprano, she found wonderful favor in Tacomas eager for real music, so often denied to the far West. At the end of the third act, the applause shook the house.—Tacoma (Wash.) Daily Ledger.

Nina Morgana as Gilda made a sensational appearance. This coloratura soprano, so apparently youthful and altogether charming, may be quite unknown to the music lover of Seattle by name, but those who chanced to hear her last night and who will hear her later in the week were simply carried away by her quality and sincere characterization. Her range is phenomenal and her cadence birdlike in purity and with the round smoothness of the flute.

She herself is so petite and admirably suited to the part that it was little wonder that the audience rose to her. She sang the familiar "Caro Nome" very sweetly, phrasing the little sentences of maiden love with delicacy.—Post-Intelligencer, Seattle, Wash.

Nina Morgana was dainty, petite and girlish, with a voice of silvery clarity and sweetness. She was a different Gilda. She was spirituelle, winsome and appealing. Her voice is a good asset. She sang up to high C in alt with absolute purity and correct tonal quality. The high notes above the staff did not bother her in the slightest. Her "Caro Nome" was a vocal gem, it was so feelingly and beautifully sung. It was a first class exhibit in bravura work.—Morning Oregonian, Portland, Ore.

Nina Morgana in the role of Lucia introduced a coloratura voice which for beauty, sweetness and dramatic intensity was a revelation in the "Mad Scene" in the latter part of the third act, where living over the acts of the past days nothing vocally could have been more exquisite. There is something so spiritual in the work of this petite singer, so satisfying, that one forgets she is a consummate actress and playing the part, but feels that she is really the distracted heroine beset by plotting relatives.—The Searchlight, Redding, Cal.

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A CHAT WITH FRIEDA HEMPEL

Metropolitan Opera Artist Declares Herself in Love With the Great Southwest

With two leading roles the first week of the opera and an appearance with the Boston Symphony Orchestra on November 20, Frieda Hempel still finds time for her daily walk. Having finished rehearsals of "L'Elisir d'Amore" and "La Traviata," she blazed a brisk trail the other afternoon from her apartment on Central Park West to the old fashioned flower garden in Central Park, and there the writer found her.

"The old Indian is smoking very hard these days," she greeted me through the glorious November haze.

"What do you know about Indian legends?" was the answering challenge.

"Everything," she answered, modestly. "I have just come from a six thousand mile trip that took me to the Happy Hunting Grounds—and I learned there would be no Indian summer days if the old chiefs did not light their pipes for a parting smoke before the long, cold winter sets in."

"And what other information did you acquire in transit?"

"That the Wild West exists only in Madison Square Garden and under tents—but the spirit of the old days is just as alive as ever. They have just lassoed it, tamed it and trained it—and it shines undimmed through all their activities."

"In my opening concert in Oklahoma City—that remarkable city, not yet old enough to vote, as humans count

the new operas of the season—'Shewanis'—gives Oklahoma its first chance at the Metropolitan this winter, and I am anxious to hear the Indian music that I understand Mr. Cadman has woven into it. But what I want some composer to catch, most of all, is the big, broad stirring rhythm of the 'boundless plains.'"

The old Indian summer chiefs evidently stuffed more tobacco in their pipes, for the haze began to deepen. Miss Hempel talked of the wonderfully clear skies of Texas, and the crisp, cool days that made her visit so delightful. She still marvels at the huge palms and ferns that "grow out of doors" and the Southern pine and golden rod linger pleasantly in her memory. But for sheer joy of expression one should hear her tell of the swift flying express that cut its way through acres of wondrous white, woolly roses—of her first glimpse of the cotton fields at sunrise!

"It was truly 'the land of cotton,'" exclaimed Miss Hempel, impetuously, "and in a flash I knew Dixie 'by heart'!" The Southern melody has been a favorite on the soprano's programs for some time. She sings it at a "fast and furious tempo" which would spell linguistic disaster to most singers, according to one critic, who says Miss Hempel's nimble tongue revels in the swift multiplicity of syllables—every one clear cut. And now what will her new version of "Dixie" be with the added "flash" that came as she entered Dallas.

"The time in San Antonio was all too short," said Miss Hempel, regretfully, as she told of her few glimpses in one of the three "largest" cities in Texas, "but I found time to visit the old part of the city, with its beautiful old missions and quaint, drowsy corners. It took me back to my San Sebastian opera days in Spain, where I had so many delightful rambles. I left the great moment for the last... what a wonderful shrine Davy Crockett and his brave men left in the Alamo!"

Miss Hempel is positive that even the guardian Lone Star could not patrol the biggest state in the Union in a short three weeks, but the singer did all she could to explore the highest places before going on to Missouri.

"St. Joseph greeted us with a rainstorm," said Miss Hempel, "but it soon cleared, and I was ready to be 'shown.' The big manufacturing district interested me and

I took a run out to the Country Club to see the fine golf links over which I hope I may play some day. It was all very interesting, but," she hesitated, and then she blurted out abruptly: "Well, don't you think the Missouri River is too muddy to drink?"

Not being from Missouri, the question is passed on to any readers who may be.

Miss Hempel stopped off at Detroit, Mich., on her way back for her third annual recital, and closed her tour in Providence, R. I.

"And now for the opera," exclaimed the singer, taking a long, deep breath in the crisp November air. "Just now I am deep in costumes and rehearsals and drums for 'The Daughter of the Regiment.' I love to play the dashing vivandiere—it is considered one of my best roles abroad. New York opera goers haven't heard the opera for fourteen years, and I know they will enjoy the sprightly Donizetti score—and I do hope they will like the way I drum!"

Samoiloff Pupils' Song Recital November 17

Lazar S. Samoiloff, of the Bel Canto Studios, Carnegie Hall, announces a vocal recital by his artist-pupils, assisted by Max Gegna, the prominent cellist, November 17, at Chamber Music Hall, New York. The Samoiloff recitals invariably bring out excellent singers of both sexes, and are prominent social events as well. The following pupils will participate: Anita Cahill, Adelaide De Luca, Bernard Strain, Charlotte B. Morren, Eleanor Jacobs, Carrie Van Praag, Jeannette Arens, Elsa Meirovitz, Dorothy Spinner, Jean Barondess, Dave Quixano and Thomas L. Allen.

Lazar S. Weiner will preside at the piano, except when Christiaan Kriens accompanies some of his own songs which will be sung.

Boston Music Company Establishes Agencies

The Boston Music Company has taken over the music department of the M. Steinert & Sons Company, of Springfield, Mass., and will conduct it as a branch of the Boston house.



FRIEDA HEMPEL.

years—I found the frank, wholesome note of the country. There seems to be no East and West as far as music is concerned. The people in the Southwest demand the best music, and understand and enjoy it, too. I had the honor of opening a musical season, richer in promise than they ever have known before. In Waco I sang at Baylor University, the famous Baptist institution of learning that gives music a place with the three R's in the curriculum. In San Antonio I sang with the Mozart Society, a splendid organization—and all along the way I found thriving musical clubs and choral societies that have been such a factor in establishing the high musical standard.

"My Houston, Tex., and St. Joseph, Mo., concerts were given in the municipal theatres, which are proving so successful. And what greater gift could a city give its people than an opportunity to hear good music and good plays at reasonable prices? It was an inspiration to sing to the thousands of enthusiastic people. I am glad they liked me—for Westerners are so frank."

It was that same trait that endeared Miss Hempel to the Westerners. They liked her frank, democratic ways—and her alertness to all their activities—from newspaper scoreboards, where the Giants went down to defeat, to the Dallas Red Cross Chapter, where she dressed dolls, and then on to the great event of her trip—the visit to Camp Logan at sunset, where General Henry D. Todd showed her his twenty thousand splendid men in khaki. The General and his staff were her guests at the Houston concert that evening—and she sang "The Last Rose of Summer" for them—and "Annie Laurie" and "Long, Long Ago."

As we swung into a swift pace for the jaunt around the reservoir Miss Hempel talked of the program she built for the Southwest—the brilliant Proch Theme and Variations, Verdi's "Ernani Involami," the Taubert bird song and the "Blue Danube Waltz."

"But it was the songs sung in English that went straight to their hearts," admitted the singer freely—"My Curly Headed Baby" and "Daddy's Sweetheart," one of Jenny Lind's favorite concert numbers, "When I Was Seven-teen," and a new song of Buzzi-Pecchia's, "Sweet Suffolk Owl"—that delighted everybody.

"Some day I hope to give a program of all English songs," she went on, "and I hope that some of them will come out of the Southwest, which is teeming with stirring melodies and themes for American composers. One of

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ACROSS THE COUNTRY

Albany, N. Y.—(See letter on another page of this issue.)

Baltimore, Md.—(See letter on another page of this issue.)

Birmingham, Ala.—The Music Study Club is offering for the present season an exceptionally interesting program. Throughout the year meetings will be held one morning and one evening each month. A definite plan of study has been adopted which will embrace folk songs and dances, early instrumental forms, Christmas carols, growth and development of opera, evolution of the orchestra, romantic period, modern tendencies. For the evening sessions an interchange artist series has been arranged, to combine with local artists in giving the programs. The first evening meeting was devoted to the study of folk music, C. H. Miles being in charge of the dances and Mrs. Robert Lawrence directing the music. Mrs. Lawrence read an interesting paper on "General Interpretation of Early Folk Songs and Dances." The participants included Evelyn Going, Mrs. Daniel Downey and Mr. Miles. At the first meeting in November, Mrs. Laurens Bloch and Mrs. Houston Davis gave a brilliant two-piano recital. Among the Music Study Club members who are offering their services for entertaining at the State cantonments are Elizabeth Cunningham, soprano, and Mrs. E. T. Rice and Edgell Adams, pianists. These artists will co-operate with the Drama League in presenting these entertainments. Much interest is being aroused in the coming of Anna Case, who will sing at the Jefferson Theatre, December 14, under the auspices of the Music Study Club. Miss Case will be the second artist to appear in the present series, John Powell having played here on October 5. The recent campaign for new members held by the Junior Music Study Club resulted in the enrollment of almost 300. Virginia Handley, piano teacher of high rank, is largely responsible for the excellent showing made by this young organization. Other teachers of the city are in constant attendance at the meetings and aid materially by their inspiration. For this year a course of study has been mapped out on "Important Musical Forms." The sonata, suite, symphony, waltz, polonaise, song forms, mazurka, gavotte, minuet, concerto, bolera, tarantella, nocturne, ballad impromptu, have each been selected as the topic for a meeting. At Cable Hall a very delightful session was held, several good singers and violinists being on the pro-

gram. An unusually choice program was given at the faculty recital of the Loulie Compton Seminary. Inez Marson, violinist, was very effective, both in the delicacy of her shadings and the brilliancy of her allegro movements. She was well accompanied by Margaret Tutwiler. Miss Beach sang two groups of songs which were enthusiastically received. Wiegand's augmented orchestra is proving very popular as a drawing card at the Tutwiler Sunday night dinners, presenting in splendid manner classical and pleasing programs.

Boston, Mass.—(See letter on another page of this issue.)

Buffalo, N. Y.—The first free municipal orchestra concert of the season, under the direction of John Lund, occurred Sunday afternoon, October 14, in Elmwood Music Hall. The splendid program was excellently performed and piano solos were contributed by Harry Cumpson. The singing of patriotic airs, in which the audience joined, was an important feature of the afternoon. Marie Sundelius, soprano, of the Metropolitan Opera Company, filled a return Buffalo engagement, when she sang a delightful program of songs in Twentieth Century Hall on October 20. The artist duplicated her former successes and was enthusiastically received. The annual series of concerts under the management of Mai Davis Smith opened Tuesday evening, October 26, with a joint recital by Helen Stanley and Giovanni Martinelli, both newcomers to Buffalo. The occasion was an auspicious one and the artistic work of both singers received the appreciation due. The applause was hearty and prolonged, and demands for encores were insistent. Ellmer Zoller for Mme. Stanley and Mr. Roxas for Mr. Martinelli were the able accompanists. At the first meeting of the Chromatic Club, Saturday afternoon, November 3, the program was presented by Winifred Christie, pianist, and May Mukle, cellist. The event was one of exceptional artistic worth, the work of Bach which opened the program and the Strauss closing number revealing depth of understanding and real artistic conception on the part of both performers. Miss Christie further impressed in a group of solos and Miss Mukle also charmed in solo numbers. The cellist was given sympathetic support by Lillian Hawley Gearhardt, accompanist. Miss Christie is one of those unusually satisfactory artists who are content to remain within pianistic limits. The San Carlo Opera Company has

Women's Music Club season, and the management announces 4,000 season tickets sold, as well as several hundred single tickets. Kreisler was at his best, and there was not an unstirred person in the large audience.

The Quality Series of concerts was inaugurated on October 23 at Memorial Hall, when a beautiful program was presented by Sophie Braslau and Theo Karle. Both scored instant success and are assured a warm welcome whenever they appear in this city. In the Public Library Auditorium, Monday, November 5, an interesting lecture was given by Ella May Smith, president of the Ohio Music Teachers' Association, the subject being "Romance of the Violin." Loring Wittich, violinist, and Leo Lerando, harpist, provided the illustrations.

The first matinee by members of the Women's Music Club was given in Memorial Hall on Tuesday afternoon, October 23. A new feature was the singing of "The Star Spangled Banner" at the opening of the program, with all of the active members gathered on the stage, Mrs. William C. Graham conducting. The members appearing on this program were Mrs. Edgar Alcorn, Mrs. Edward Harrington, Elizabeth Hammond, Corinne Borchers, Maude Vallance and Elinor Schmidt. At the home of Mrs. King Thompson, in Upper Arlington, a musicale was given Monday evening, November 12, by Ella May Smith, Minnie Tracey and Leo Lerando. Mrs. Smith talked on a musical subject, Miss Tracey told of the Red Cross work in Europe, and Mr. Lerando gave several groups of harp solos.

Denver, Colo.—(See letter on another page of this issue.)

Detroit, Mich.—The week of October 29 again emphasized the remarkable growth of Detroit. The fact that there were five concerts was in itself unusual, but that they should all have had good audiences, and two, at least, capacity houses, spoke volumes as to the increase of the music loving public. Monday evening, the Chicago Symphony Orchestra, Frederick Stock, conductor, opened the Orchestral Association Series at the Arcadia. The orchestra was in splendid form and gave a rather unusual program. Arthur Shattuck was the assisting soloist and played the concerto No. 1 in F sharp minor by Rachmaninoff to the evident satisfaction of the audience. Tuesday evening, the Central Concert Company presented Frieda Hempel, soprano, and Giuseppe de Luca, baritone, in a joint recital at the Arcadia. Signor de Luca had never been heard here, but came into instant favor and divided honors with Mme. Hempel, who was in excellent voice and maintained her usual high standard of work. Wednesday evening, Manager James E. DeVoe presented Fritz Kreisler in a recital at the Armory. His playing evoked the wildest enthusiasm. Friday afternoon and Saturday evening

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November 26th

BARITONE

gram, as well as the usual number of pianists. A unique program marked the community "Sing" at the Bijou Theatre, presented by Nora Hughes Toensfeldt, Dr. J. T. McKenzie, Philip Memoli, cornetist. Previous programs of the "Sing" embraced a number of soloists, Eloise Allen, soprano; Charles Bartlett, tenor; A. Pauli, cellist; Rebecca Bazemore, contralto, and Mrs. J. J. Strickland, soprano; Clef Chorus of the Music Study Club and the combined glee clubs of the Enslay and Central High Schools, the Philharmonic Orchestra and the Arion Club. Mrs. Victor H. Hanson, Alabama president of Federated Music Clubs, has made announcement that the next State convention will be held in Gadsden, the date being April, 1918. A Birmingham musician, Drennan Smoot, cornetist, was selected from a competitive examination of 300 to play in the big United States Marine Band at Norfolk, Va. Edgell Adams, pianist, has just returned from a concert given the boys of Camp McClellan at Annapolis. Miss Adams' brilliant playing received the heartiest appreciation of the large audience gathered to hear her. The big "Liberty" parade held in Birmingham last week was featured by five excellent bands sent over from Camp McClellan. They were the 111th Virginia (Field Artillery), and the 112th, 113th, 114th, 116th Virginia Infantry. Each organization rendered a classical program at the conclusion of the parade, and all five bands united in playing the national airs. Birmingham boys report that Camp Wheeler, Macon, Ga., has erected a huge Chautauqua tent in which the boys will have grand opera all winter. A fee of only 10 cents will be charged, as the tent seats 2,000, and each evening the audience has filled the tent and many have been turned away. The officers just elected by the Junior Music Study Club of Birmingham are: President, Wilbur Leake; vice-president, Jennings Drummand; second vice-president, Anita Latady; secretary, Gladys Lyons; treasurer, Lilly Maddox. At the recent dedication services of the Eleventh Avenue Methodist Church the choir rendered the great peace anthem, "Hear Us, O Father. Send Peace, Send Peace!" Mrs. O. D. Atkins led the choir of twelve voices, and also sang an offertory solo. It is the intention of the Alabama Federation of Music Clubs to conduct a students' contest in connection with their State meetings each year, similar in every way to the artist contest of the National Federation of Music Clubs. The especial interest of the present year centers around a \$100 prize offered by the president, Mrs. Victor H. Hanson, of Birmingham, for the best musical setting written to accompany the Julia Tutwiler poem, "Alabama." The contestants must be members of some music club federated with the Alabama Association, the judges to be selected outside the State. On October 23, Edna Guckel-Gussen appeared in a historic recital at Cable Hall, assisted by Lillian Karples, pianist; William Gussen, violinist, and Edward Roach,

closed its third successful engagement in Buffalo and the attractive repertoire of the week was heard by thousands of local music lovers. The productions received great commendation, soloists, chorus, orchestra and directors sharing in the praise. Of special note was the performance of the "Jewels of the Madonna" for the first time in Buffalo, and the appearance of Frances Ingram and Marcella Craft as guest artists. Miss Ingram was a decided success as Carmen and Miss Craft, who sang Marguerite in "Faust," proved a great drawing card. Miss Craft sang and acted with telling effect, her portrayal, affording a sincere picture. She was received with great enthusiasm. The engagement was under the local management of Mai Davis Smith.

Chattanooga, Tenn.—Community singing will be a feature of the musical life of Chattanooga this winter, the courthouse auditorium having been engaged for the purpose. Geoffrey O'Hara, chorister at Fort Oglethorpe, will be the leader. Concerts by Chattanooga musicians continue to be held each week at the army post, for the benefit of the soldier boys, of whom there are several thousand in the medical and reserve officers' training camps. Mary Giles Howard, Mrs. L. G. Browne, Mrs. W. L. Scott, Mrs. Earl Cook and other soloists and clubwomen have appeared upon varied programs and arranged delightful musical evenings, throughout the summer and autumn. An unusually interesting social meeting of the MacDowell Club was held recently at the home of its founder, Mrs. John Lamar Meek, who is also president of the State Federation of Music Clubs. Geoffrey O'Hara, army chorister, was on the program in a group of original numbers, among which was his inimitable "I've a Girl on Lookout Mountain." Ottokar and Lillian Codek opened the series of conservatory recitals in the Temple of Music. Mr. Codek's violin suite included a tone poem by Fibich and a Kreisler number with several other good selections. Miss Codek played the piano part of a Beethoven concerto, accompanied by the Chattanooga Orchestra Club, directed by the father of the two soloists, Josef O. Codek. Her other number was Schumann's "Carnival," played by memory. August Schmidt, former accompanist of Oscar Seagle, has taken charge of St. Paul's Choir and promises some exceptionally fine choral work this winter. Mrs. Charles A. Garratt, soloist and instructor, presented Myrtle G. Bass in recital at the house of the former in Highland Park recently.

Chicago, Ill.—(See letter on another page of this issue.)

Cleveland, Ohio.—(See letter on another page of this issue.)

Columbus, Ohio.—It was an inspiring sight to see the large audience at the Kreisler concert in Memorial Hall, Tuesday evening, November 6. It was the opening of the

second pair of concerts by the Detroit Symphony Orchestra was given in the Armory. The program was devoted to compositions by Tchaikowsky and Francis Macmillen, violinist, the assisting artist, played the concerto in D major, op. 35. He was the recipient of much applause and favorable comment.

Hartford, Conn.—On November 5, Victor Herbert conducted the performance of his latest, "Her Regiment." Carolina White is a most satisfactory heroine and is wonderfully capable vocally. Donald Brian is the soldier-hero. The annual sonata recital by Mrs. Burton-Yaw, pianist, and Samuel Leventhal, violinist, was given in Unity Hall on November 6. Their program was made up of sonatas by Beethoven, Fauré and Grieg. These musicians are both finished artists, maintaining a superb ensemble. At the Hartford Club, on November 7, a recital was given by Edith M. Aab, contralto, introducing Robert Wynne Jones, tenor.

Jacksonville, Fla.—Arthur George, recently of the Hamburg Conservatory is the latest addition to the faculty of the School of Musical Art. Mr. George is the head of the voice department. The School of Musical Art opens its tenth season with the largest enrollment of any previous year. The faculty is as follows: Bertha M. Foster, director; Agnes I. Green, secretary; Valborg Collett, Arthur George, George Orner, Elsa Buttell, Anita Haye, Mme. von Gomez, Mabel Bowler, Margaret Nelson, Florence Terry and Sara Miller. The School of Musical Art has organized a school orchestra under the direction of George Orner, head of the violin department.

Kalamazoo, Mich.—A very successful concert was given on Wednesday evening, November 7, by the Zoellner Quartet, under the auspices of the Kalamazoo Musical Society. A large and enthusiastic audience listened to a program which included the Beethoven quartet, op. 74, No. 10, a violin solo with string accompaniments (Pugnani-Kreisler), two sketches for string quartet by Eugene Goossens and the Dvorák quartet, op. 96, familiarly known as the American quartet.

Kansas City, Mo.—Mary Flagg, of the public school music department, and Miss Duffy, of the dancing department in the Conservatory of Music, joined forces in presenting the children attending the conservatory in a very attractive little operetta entitled "The Nations." The dances and songs were very pleasing and little Helen Dudley, as the Japanese girl, received hearty applause. Managers Mr. and Mrs. Fritschy presented Louise Homer for their first concert of the season at the Shubert Theatre on October 30. There was a capacity house. On October 26, at the new auditorium of the Kansas City Conservatory, J. A. Cowan presented Mrs. MacDonald, of Boston, in a recital. The entire program was confined to the reading of the "Melting Pot," and Mrs. MacDonald

proved herself a most versatile artist. The presentation of the seven characters was given with much artistic finish and her diction was especially noteworthy. This new addition to the faculty again displays the wisdom of President Cowan in selecting such able associates for his school. The audience was very enthusiastic and Mrs. MacDonald's further appearances are being looked forward to with much interest.

Lancaster, Pa.—On the Saturday preceding Halloween, an interesting piano recital was given by the members of the Jack o'Lantern Club of the William A. Wolf Institute of Pianoforte and Organ Playing. Nearly a dozen numbers, each title bearing upon gnomes, hobgoblins, fairies, elves and witches, made up a most appropriate program. The programs, which carried out the orange and black color scheme, were ornamented with witches. Those who participated were Ferne A. Dessau, Howard S. Brady, John S. Krupa, Marjorie E. Black, Nellie H. Adams, Frances F. Harkness, Earle W. Echter-nach, Helen M. Eshelman, Ruth G. Emsing.—The Organists' Association of this city, which is affiliated with the National Association of Organists, presented Rollo Maitland, F. A. G. O., of Philadelphia, in an organ recital on Tuesday evening, November 6, at Zion's Evangelical Lutheran Church. Mr. Maitland's program consisted of works by Beethoven, Dubois, Bach, Stoughton, Gaston Dethier, Alfred Hollins, Tschakowsky, Debussy, Wagner, Sibelius and one of his own compositions, a nocturne in D major.

Los Angeles, Cal.—(See letter on "Music on the Pacific Slope" page.)

Madison, Wis.—The First Regiment Band of the University of Wisconsin, gave the first and homecoming concert in its second winter series on Sunday, November 4, at the University Armory. Major J. E. Saugstad, conductor, selected a program of six numbers, including Sousa's "Semper Fidelis," the overture to Auber's "Fra Diavolo," and a fantasia on scenes from Bizet's "Carmen." Capt. Roy A. Brendel is assistant conductor of the organization, and Lieut. E. Morris Jones, manager. Thirty-three members of this organization are at present doing active service under the Stars and Stripes. The second concert of the series is scheduled for November 25.

Minneapolis, Minn.—(See letter on another page of this issue.)

Montgomery, Ala.—Music lovers of Montgomery were afforded a rare treat November 6 when Helen Stanley, American prima donna, sang in concert in the Sidney Lanier Auditorium. This was the first of the Music Study Club's artist recitals for the present season, and a splendid attendance marked the opening performance.—The first meeting of the Treble Clef Club was held at the C. Guy Smith studios; the following officers were elected: Mrs. C. Guy Smith, president; Mary B. Harvey, vice-president; Mrs. Charles P. Keene, secretary; Bernice Loeb, treasurer; Sallie Pearson, club register; Annie Brinsfield, librarian. The club, composed of the pupils of Prof. C. Guy Smith, will give monthly recitals at which choruses from the club are given in connection with solos by the pupils. The Treble Clef welcomes any newcomers to its ranks, especially members of the Ohio regiments now stationed at Camp Sheridan.—The younger musicians of Montgomery are organizing a number of clubs for the entertainment of the soldiers, among them a Ukulele Club under the direction of Ruth Dew, and a glee club under the leadership of Kate Booth.—A military concert, presenting the famous 112th Ohio Orchestra and the celebrated Tuskegee Institute Negro Band, was held in the Sidney Lanier Auditorium. A tremendous and enthusiastic audience was gathered to hear the well rendered selections.—The full strength, eighty-three, of the Cincinnati Symphony Orchestra will be used for one, and possibly two, concerts for the Ohio soldiers at Camp Sheridan.—The Akron, Ohio, Rotary Club has just sent to Camp Sheridan, I. Cameron McLean, the Scotch vocalist. Mr. McLean sang Irish, Scotch and French songs, forty-two in number, the first day of his stay in camp. Mrs. James C. Haygood, of Montgomery, was accompanist.—Bandmaster Harry Clark's thirty-four musicians, of the 135th Field Artillery, played the Sunday afternoon concert at headquarters.—At the different Y. M. C. A. huts several beautiful programs were given. The Montgomery musicians taking part were Lottice Howell, Miss Gill, Dora and Isabel Laudau, Isabel Levystein, Mr. Emeric, Amelia Pincus, Kate Booth, Mrs. F. B. Neeley, Pauline Lewy, Mrs. C. E. Ingalls, Ruby Page Ferguson, Mrs. E. E. Cobbs, Rosalie Armistead Higgins, Ethel Kimbrough, Sallie Pearson, Annie Moore, Mrs. C. P. Lisey, Lucile Smith, Mrs. Charles Keene, Mumford de Jarnette and the Y. W. C. A. Ukulele and Glee Clubs.

Northampton, Mass.—Guimar Novaes and Eddy Brown appeared here on Wednesday, October 31, in the first concert of the afternoon series of the Smith College Concert Course. The afternoon series is an innovation of this year and was deemed necessary by Professor Sleeper, of the music department, because the demand for seats for the evening concerts far exceeded the capacity of the spacious auditorium. The judgment of Professor Sleeper was undoubtedly vindicated by the attendance, and it is very probable that these afternoon concerts will become a regular feature of the Smith College musical activities. The program was one that especially appealed, and both artists were particularly well received. The accompaniments were played in a sympathetic and masterful manner by L. T. Grunberg.—The second of the Smith College evening concerts was the occasion of the reappearance of the Flonzaley Quartet in Northampton. Inasmuch as these concerts are run entirely by subscription, and are oversubscribed to some extent, it is unnecessary to comment upon the size or appreciation of the audience. The organization performed with the skill that has earned for it the reputation of being probably the foremost string quartet in America today. The next concert will be on December 12, when Mme. Homer appears both afternoon and evening.

Philadelphia, Pa.—(See letter on another page of this issue.)

Pittsburgh, Pa.—(See letter on another page of this issue.)

Portland, Ore.—(See letter on "Music on the Pacific Slope" page.)

Redlands, Cal.—(See letter on "Music on the Pacific Slope" page.)

Salt Lake City, Utah.—(See letter on "Music on the Pacific Slope" page.)

San Antonio, Tex.—A musical program was given recently at the Travis Park Methodist Church by the members of the quartet, Mrs. G. E. Gwinn, soprano; Elsa Harms, contralto; Oran Kirkpatrick, tenor, and Gilbert Schramm, bass. They were assisted by Julien Paul Blittz, cellist (conductor of the San Antonio Symphony Orchestra); Martha Mathieu, soprano; Mrs. T. H. Flannery, contralto, Tom Martin, tenor, and Henry Marachean, bass. There were solos by the organist, Mrs. Harry Leap, Mr. Blittz, Miss Harms, Mr. Kirkpatrick, Mr. Schramm, and quartets, both ladies', mixed, male, and double, and ladies' quartet with bass solo, by Mr. Schramm. Mrs. Leap also played the accompaniments. The program was arranged by Mrs. Gwinn.—At a recent meeting of the Ursuline Alumni Association, a very pleasing program was given by a chorus under the direction of Anna McAllister Katzenberger, assisted by Blanche Murphy, soprano; Ellen Grover, and Gussie Rowley, reader.—An important recital of the season was the one given recently at St. Mary's Hall (an Episcopal school for girls), by John Steinfeldt, head of the piano department. Mr. Steinfeldt played compositions by Bach, Beethoven, Debussy, Chopin, and Liszt; also one of his own, "Capriccio," composed during the summer. Gilbert Schramm, bass, and Walter P. Romberg, violinist, assisted Mr. Steinfeldt. They are all teachers in San Antonio. Mr. Schramm sang "The Prisoner of Chillon" (Gordon), also giving an encore. Mr. Romberg gave three numbers, by Grahm, Weber, and Beethoven-Kreisler, and an encore.—Rudolph Ganz, the eminent Swiss pianist, appeared with his usual success in recital here, November 5, under the local management of Walter P. Romberg.—M. Lee Talley, of Nashville, Tenn., a very talented young violinist, is a guest in San Antonio for the winter. She will play in the concerts of the Philharmonic Orchestra, Arthur Claassen, conductor.—A decidedly successful concert was given Monday, October 22, at the Grand Opera House, for the benefit of the War Recreation Board Fund. The first half of the program resembled a minstrel show. The soloists were Verna Raby, Edith Goldstein, Mrs. Tom Miller, Bertha Berliner, Adeline Craig (who sang "Lazy Eyes," composed by Ruth Bowman, a San Antonio girl); Mrs. Louis Reuter (who sang "Constancy," composed by Kathleen Blair Clarke, also a San Antonio girl, the composer at the piano); Mrs. Stanley Winters, and Lucile Hensinger. Other participants were Nat M. Washer, one of San Antonio's prominent citizens, and Mrs. Dave Gottlieb and Emma Bunting (a popular little actress now playing a several weeks' engagement in San Antonio). The chorus was directed by Anna McAllister Katzenberger. The men who sang in the chorus were members of the San Antonio Male Chorus. The second part of the program consisted of classical dances given by Marjorie Glaze, Levy Meeks, Robert M. Ayers, Russell Hughes, Lillian Hughes, Mildred Morris, and Lucile Baer. Maude Cunyns gave a soprano solo and also accompanied one of the dance numbers. The last part of the program was a Style Show. There were twenty-eight participants. Mrs. Emil Frank and Mrs. Dave Gottlieb were the general chairmen. Mrs. Carlos Bee was chairman of the Style Show.—At a recent meeting of the Tuesday Musical Club, a fine program, under the leadership of Mrs. James M. Todd, was enjoyed by the members and a number of guests, among whom were Mrs. James L. Slayden, Kittie Buford Peebles, pianist (head of the Conservatory of Music at San Marco, Tex., who came to the city especially to give her number on the program), and Mabel Start, of Galveston, Texas. The subjects for the program were: "Musical Clubs, and What They Have Achieved" and "Music Composed Under Stress of War." Cara Franklin, a charter member, paid a tribute to the club and to its beloved founder and life president, Mrs. Eli Hertzberg. Other members who contributed to the program were Mrs. Dick Prassel, Mildred Morris, Corinne Worden, Mrs. Ed. Wicks, Martha Mathieu, Mrs. Fred Jones, who sang three new songs by Kathleen Blair Clarke (the composer at the piano). The guests who contributed were Kittie Buford Peebles, pianist, and Mabel Start, soprano.—At a recent meeting of the music department of the Nautilus Club, those who participated were: H. W. B. Barnes, guest, who played an organ number; Mrs. C. L. Jacobs, Lucy Banks, Loteete Sloan, Annie Sutcliffe, and Floy Tarbutton. The meetings are held at the San Antonio College of Music. Mr. Barnes is the director.

San Francisco, Cal.—(See letter on "Music on the Pacific Slope" page.)

Santa Barbara, Cal.—(See letter on "Music on the Pacific Slope" page.)

Scranton, Pa.—On Thursday, November 1, Mischa Elman captivated Scranton music lovers with his wonderful virtuosity.

Seattle, Wash.—(See letter on "Music on the Pacific Slope" page.)

Toronto, Canada.—(See letter on another page of this issue.)

Syracuse, N. Y.—Margaret Woodrow Wilson gave a most delightful recital at the First Baptist Church recently, before a large and enthusiastic audience, which included many of the most prominent of local music lovers. Her program consisted of works by Russian, Old English, French, German and American composers and was rendered with much charm and excellent art. Mrs. Ross David played excellent accompaniments. The affair was under the auspices of the Salon Musical Club, of which Mrs. Charles Edward Crouse is president. At the close a reception was held at the Onondaga

mezzanine floor, Mayor Walter R. Stone assisting Miss Wilson.

Tampa, Fla.—The Friday Morning Musicales has opened another season of musical activities, filled with the vigor of sincere resolve to accomplish bigger, better, more definite things. A very pleasant phase of the recent developments is the study class—which meets thirty minutes prior to the regular program. The subject selected for the year is the "Development of Opera." The initial meeting was held October 26, the subject being "Italian Opera During the Seventeenth Century." The matter was handled in an interesting manner by Mrs. E. H. Hart. The juvenile department this year will study the principal

WHAT THE ST. LOUIS POST-DISPATCH SAID OF THEODORE SPIERING

St. Louis Post-Dispatch, Oct. 26, 1917.

SPIERING ONE OF GREAT MASTERS OF THE VIOLIN

By RICHARD L. STOKES

The older classical school predominated in the violin recital given last night at the Sheldon Memorial Auditorium by Theodore Spiering, as was evident not only in his choice of program and his personal style of playing, but also in three compositions of his own, called "Artist Studies." Not that the romantic was entirely absent, but it was the other that was to the fore.

His chief numbers were Tartini's Sonata in G Minor, the Vieuxtemps Concerto No. 5 in A Minor, and the Pugnani-Kreisler Præludium and Allegro, added as an encore. These are all of the type of plastic music, rejoicing in the harmonious play of lovely designs, not greatly intrigued by emotional expression, and frankly reveling in virtuosity for its own sake.

Masterful Command of Violin.

To the performance of these compositions Spiering brought a command of his instrument entitling him to rank with the foremost masters, a spacious, mellow and resplendent tone, sensuously rich without much aid from impassioned coloring, and a sense almost Hellenic for reposeful beauty of form and line.

His prodigious technical accomplishments were displayed with easy brilliance in the rapid passages of the sonata and concerto, but perhaps most of all in his own third study, dedicated to Jacques Thibaud. This is two-part music, one of the lines throughout being constructed from a fluttering tremolo figure. So simply and unobtrusively was this feat effected, so smooth and facile was its performance, that only a student of the violin would have appreciated what a tremendously difficult exploit was occurring, one so exacting that the fingers of many players would have been exhausted after the first few bars.

Absolute music, of course, need not be without a content of feeling, tho it is vaguer and usually less passionate than that of expressive music. One could not expect an artist of Spiering's restraint and refinement to drench his music with sentimentality or to tear a passion to tatters; but in his playing of melodies there was always poetic sensibility though so chaste and delicate that grosser ears sometimes missed the meaning. His utterance of the melody in Beethoven's Romance in G Major was particularly characterized by these qualities.

His Unaffected Demeanor.

Spiering is one of the few artists who can command the violin to speak in the authentic accents of its individual eloquence—that superb, dominating and overpowering oratory that is unequaled among instruments. Organ-like opulence of tone in double-stopping, immense firmness and strength in bowing, and incredible ease of fingering in the most formidable passages—all these are his.

The impression made by him as an artist was enhanced by his singularly modest and unaffected demeanor on the platform. It was as if he were playing in a drawing room for friends, his only idea being to give pleasure to his hearers.

composers of the classical, romantic and modern schools. The first meeting was held October 27; subject, "Italy and France," the composers including Scarlatti, Pergolesi, Clementi, Rameau, Couperin and Lully. The meeting was in charge of Margaret Adamson. The standard for entrance to the department has been raised, and the applicants this year were required to pass an examination showing musicianly attainments before an examining board of nine competent musicians before being permitted the privileges of the club. On November 2 a delightful reception was held for the members of the club at the home of ex-Congressman Sparkman, Mrs. E. H. Hart, acting as hostess. These receptions are held yearly and are most enjoyable occasions.—On Saturday afternoon, October 27, the first monthly public practice of the Virgil School of Music under the direction of Mabel M. Suavely, was held at the Virgil School. These public practices are given primarily for the benefit of the pupils, to give poise and assurance before an audience. A splendid program was given, and each pupil showed the result of the thorough training received. The enthusiasm of the audience showed an appreciation of the results obtained.

Washington, D. C.—At a meeting held in the Takoma Public Library, the first of Washington's community singing choruses was unanimously endorsed. Dr. H. E. Cogswell, instructor of music for the public schools of the national capital, told of the new method of singing in the local public schools, which has been standardized in 90 per cent. of the schools throughout the United States. Among the other speakers of the evening was Mrs. C. O. Townsend, who remarked that the singing

movement was sweeping the country, and that when the boys were singing songs on sea or on battlefields the people at home would also be singing the same songs. The first community singing evening was held in the Tacoma Presbyterian Church, where meetings will be held on the last Monday of each month throughout the winter and until early summer. On October 29 the program contained several selections by the community orchestra, under the direction of Dr. Cogswell, and one of the novelties was the first rendition in this city of the "Gondola Love Song." The large assemblage sang a number of songs under the leadership of James W. Dyre, and solos were rendered by Dr. A. Owen Penny and Mrs. E. Clyde Shade. The accompanists of the evening were Mrs. Guy L. Seaman, at the organ, and Mrs. J. M. Sylvester, at the piano. A brief address was made by Dr. Cogswell, who expressed the wish that the community idea would spread throughout the national capital. James W. Dyre told how the community idea originated in Takoma. The officers of the organization are as follows: President, Mrs. C. O. Townsend; vice-president, Mrs. Beverly T. Galloway; secretary and treasurer, Letty Merrill.

Piano Recital at Sterner Institution

Frank H. Warner, of the faculty of the New York School of Music and Arts, Ralfe Leech Sterner, director, gave a lecture-recital at that busy institution on November 8, illustrating the evolution of music. Good tone, technic and interpretative ability marked his playing, perhaps noted as

best in MacDowell's "To the Sea." He talked about early church music, polyphonic form, the classical period—touching on Bach, Beethoven, Scarlatti, Mozart—and wound up with the whole-tone scale, referring to Ornstein and the ultra-moderns.

Mickwitz Day at State Fair in Dallas

The second annual Harold von Mickwitz day at the State Fair in Dallas, Tex., was an eloquent testimonial of the esteem in which musicians of Texas and adjoining States hold the famous pianist and pedagogue, in whose honor the day has been named and who is the patron of numerous clubs throughout the State. The attendance was gratifying, former students coming from distant points in Texas, as well as from Oklahoma and Arkansas. In the evening there were a banquet, speeches and the presentation of a loving cup. Seventy Mickwitz students were present.

That Goritz Operetta

Otto Goritz, the German baritone who is among those not present on the Metropolitan roster this year, is planning to give his own operetta, "Der süsses Papa," at the Irving Place Theatre in New York. It was Goritz's original intention to present the work at the Metropolitan Opera House in advance of the regular season, but circumstances changed his plans.

ELIZABETH PARKS TELLS OF WORK IN ENGLISH ARMY CAMPS

Soldiers Called Her "Miss Smiles, the Friend of Lonely Boys"—"Work of Y. M. C. A. Cannot Be Over Emphasized," says American Singer

Elizabeth Parks, the American concert and oratorio soprano, returned from England the latter part of September, after five months of active work under the auspices of the Y. M. C. A. in the army camps. Miss Parks has much of live interest to tell of these experiences and so much of practical assistance in these days of active army Y. M. C. A. work in our own country, and she also tells these so well and so convincingly in her own words, that the writer is quoting almost verbatim (with Miss Parks' consent) a part of a recent conversation. Incidentally, four air raids were experienced by the singer; but these make another story.

"When I sailed for battle-torn Europe last spring to try to do my bit by helping to amuse the soldiers of the British army," relates the soprano, "I little thought that my labors would so quickly broaden that in a few weeks' time I would become 'Miss Smiles, the friend of lonely boys,' and thus enter upon the very happiest associations of my life, convincing me that never again will it be possible for me to be content to live my life for my own selfish self; it will have to be shared with the boys.

"My husband"—Miss Parks became the wife of Captain Thomas Herbert Hutchinson, of the Y. M. C. A. Canadian Expeditionary Forces, at Godalming, Surrey, England, September 8, 1917—"feels just the same way about it, and after the war (he is now at the front and all his letters speak of his writing to the accompaniment of bursting shells) we plan to have the sort of home where lonely boys are welcome all the time.

"The first few days of my endeavors I went to the camps just in the evening and sang, assisting a speaker. After the meeting the soldiers would crowd up to speak to me and thank me. When I was with Canadian troops, every American boy who had gone across the border and enlisted with our northern neighbor would come up to the platform to shake the hand of the first 'girl from home' that he had seen since he left. And when that information was told to me in a voice husky with feeling, I invariably looked into eyes filled with tears. Often a moist hand was opened to show me a crumpled little 'Stars and Stripes' lying on the palm.

"These experiences led me to want to do more for the boys. I saw that they were lonely for the real friendship of a woman, so I used to go out to the camps from the nearby village where I stopped, and work in the Y. M.

C. A. canteen, selling cigarettes and ginger ale over the counter and laughing and chatting with the purchasers. Often I would take my writing materials and sit at the writing table with the boys while we all busily wrote our letters home. That was another bond between us, that long trip across the ocean to home. Let me say right here that the work of the Y. M. C. A. cannot be over emphasized. The 'Y' hut is the only 'home' that thousands and thousands of soldiers ever know after they put on the uniform and kiss their loved ones 'good-bye.' It is the connecting link between the real home they have left and the ceaseless grind of hard work and the road to a grave in France. Free writing paper, pens and ink are furnished by the Y. M. C. A. to any man who cares to use them. And in practically every Y. M. C. A. hut there are conspicuous signs saying, 'Have you written that letter home?' 'Write home today.' 'Your mother is waiting and longing for that letter.' And the envelopes and paper bearing the crest of the 'Red Triangle' have borne loving messages to cheer aching hearts in homes that would otherwise never have heard from the lad 'Over There.'

"The atmosphere of cheery welcome in the Y. M. C. A. is the oasis in the soldier's lonely life of temptation.

"Did I sing? Rather! Sometimes all day long. After I began going to work in the canteens during the day it was only a step to taking up my actual residence in camp! Accommodations were found for me in the Y. M. C. A. huts so that I could be right 'on the job' all day long. This enabled me to live the life of the soldier as nearly as a woman can. Usually the 'Y' is placed facing the parade ground, and the dulcet tones of the bugler outside of my window made it impossible for me to sleep after Reveille at six o'clock. If I were particularly tired I might manage to doze through that, but 'cookhouse' invariably got me up. The 'Y' hut must be closed at certain hours of the day in order that its staff may put it in order and that its comforts may not lure the soldier from his military duties. Those hours vary in different camps and are determined by the military authorities. When the doors were opened in the morning the boys would begin asking for 'Miss Smiles' and we would nearly always go straight to the piano and cheer ourselves with music. We would play and sing everything from 'Yakuhula' up. Grand opera was not beyond our aspirations!

"The Australians and Canadians are quite musical, and as their lives are so frequently spent in outlying districts where they must depend upon themselves for amusement they recite and sing more than ordinarily well. So we could always get a great deal of satisfaction and comfort out of our little extemporaneous concerts, and as soon as the tinkle of the piano was wafted out of the windows 'the boys' lounging about outside would step in the door until we were soon lustily singing away at the top of our voices. We loved songs that reminded us of home or that appealed to our chivalry. And we didn't always

admit it, but we loved to hear and sing the dear old hymns that we sang at home.

"A great many huts close their activities for the day with a short 'good night' service of about twenty minutes, when the boys can ask for their favorite hymns, can make a little prayer, or listen to a little five-minute address. I always sang at these little services and was invariably impressed by the wonderful tenderness and unselfishness of the roughest soldiers who never failed to request the hymn that petitions the Heavenly Father to

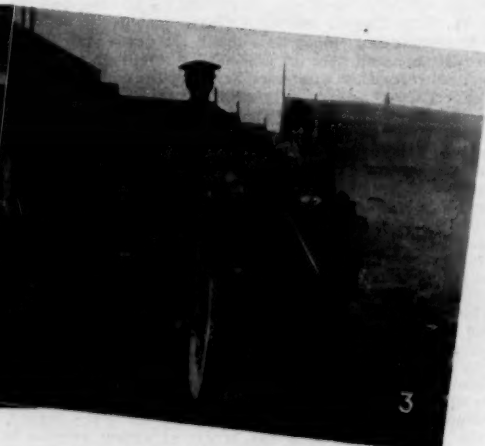
"Keep our loved ones, now far absent,
'Neath thy care,"

and the one for those at sea. The soldier always has a thought for 'Jack-tar' in danger of 'tin fishes,' as he calls submarines.

"My friends used to ask me to go walking with them and sometimes we would add to our numbers as we went along until we were quite a party. We'd talk about everything under the sun! Politics, literature, religion, home, love, philosophy, music, theatres, and always, though we tried to keep away from it, the war would creep into the conversation, and many a tale of heroism was told in the quiet intimacies of our walks that thrilled the soul of the girl who was privileged to be the confidant. My friends were from all walks of life. One of the most thoughtful and considerate of them all turned out to be a champion featherweight prize-fighter in private life, and another was the nephew of one of our American millionaires. One adorable laddie was the nephew of a major-general, and several hut leaders were men of title, while dozens of titled women do servants' work in the huts.

"The 'Eagle hut' in London, erected by Americans for 'all men in uniform' but especially as headquarters for our own dear sailors and soldiers, deserves its own write-up, as it is the most perfect of all the thousands of 'Y' huts in France and England. Since my return home I have written personal letters to about 125 mothers or relatives of American boys I met on the other side, and oh, the dozens of pathetically grateful replies I have received!

"In my farewell to my dear Australian boys I told them that in my five months in the army I have walked with you and talked with you, individually and collectively; I have told you my troubles and you have told me yours; I've eaten the same rations, have risen at Reveille and gone to bed at Last Post in your camps, have sung to you when you were on the bivouac and in barracks; I've shared with you my letters from home and you've honored me by sharing yours; you've shown me the pictures of your loved ones, and I've shown you mine. I've had the absolute freedom of your camps. You've let me be your pal. Never once in all that time has one man presumed upon my friendship or forgotten himself in any way, nor has even one said or done in my presence aught to which I could take exception. I love you every one."



ELIZABETH PARKS IN ENGLAND.

(1) Captain Cameron, the noted preacher of Toronto, and Miss Parks with their "billboard" at Witley (Canadian) Camp, Surrey, England. (2) A "scrap" orchestra, composed of music loving Canadians, showing the instruments provided by the Y. M. C. A. The "brasses" are regular army band instruments. They are (left to right) P. Russell, F. Whitehouse, E. Casey, J. Flynn, S. R. Johnson; second row, G. Hope, Miss Parks, B. Smith; front row, E. B. Johnson, E. J. Fuhler, F. Scott. (3) Miss Parks' method of locomotion between the Australian camps in Dorsetshire near Weymouth.

De Harrack and Maxwell in Joint Recitals

The name of Howard Maxwell was well known to music lovers of America some years ago, but the then celebrated baritone forsook the glamour and plaudits of the public and retired to private life. In 1912, when Charles de Harrack, the young Russian pianist, was touring this country, giving concerts in all the larger cities, he had an opportunity to hear Mr. Maxwell sing in the studio of an artist friend. For the first time in some years the gifted baritone sang with that full dramatic fervor which had placed him



CHARLES DE HARRACK,
Pianist.

in the front ranks of American artists. His singing so charmed De Harrack that he immediately entered into arrangements with Mr. Maxwell for joint recitals.

Charles de Harrack is known and loved in all of the important music centers of Europe. As court player to King Peter of Serbia, he had fine opportunities to study the primitive musical instincts of the Balkan peoples, and was



HOWARD MAXWELL,
Baritone.

able to gather, with original words, many of the melodies and folk-tunes of the then happy Serbs. During the winter De Harrack will play these choice melodies, and will present a number of remarkable Russian selections, written by some of the foremost exponents of Slavic music.

On November 15 Messrs. de Harrack and Maxwell are to appear at Delaware, Ohio. November 19 will find them at Marion, Ohio.

Levitzki and Boguslawski, Guests of Honor at National Opera Club

The meeting of the National Opera Club, Katherine Evans von Klenner, president, in the ballroom of the Waldorf-Astoria Hotel, New York, November 8, was devoted to Russian music and held an audience that completely filled the auditorium in rapt attention to the very last.

Edward Bromberg, Russian basso-cantante, contributed interest to the occasion by his splendid singing of several Russian folksongs, prefaced by introductory remarks, in which the character of the song was explained. Among the guests of honor who were present and addressed the gathering were Nicholas Goldenweiser, of the Russian Supreme Court; Mischa Levitzki, the famous pianist, and M. Boguslawski.

The important feature of the meeting was the superb



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ENRICO CARUSO IS GLAD TO GET BACK TO THE UNITED STATES.

The famous tenor arriving in the United States after an absence of six months in South America. Mr. Caruso took part in forty performances in Buenos Aires, appearing twelve times for the benefit of French, Italian, Belgian and American war relief funds. He showed his delight at his safe arrival by kissing the soil of America, first kissing his hand and then planting it on the pier. Several members of the Metropolitan Opera Company were at the pier to meet him. The picture shows, left to right, Antonio Scotti, Giulio Gatti-Casazza and Caruso.

reading of the opera, "Prince Igor," given by Havrah Hubbard, with Claude Gotthelf at the piano. These famous artists appear regularly at the National Opera Club meetings, and their remarkable demonstration of memory and insight into the subject was familiar to these audiences. They were never more roundly applauded, nor more highly appreciated than in this interesting lecture. November 23 they will present and illustrate the opera "Bohème."

Duncan Pupils in Matinee Series

The five appearances alone of the pupils of Isadora Duncan, arranged in a series of five matinees at the Liberty Theatre, New York, beginning today, November 15, while also being a musical event, will take on the aspect of a broad cultural and esthetic occasion. George Barrere will conduct the Little Symphony, rendering Schubert's dance music and selections from Gluck's "Iphigenia." He will also appear as flute soloist, giving the "Dance of the Blessed Spirits," from "Orpheus."

The importance of the dance is being impressed by high educational and art authorities not only in New York but throughout the country, and special stress was given to the subject when Gutzon Borglum spoke on "The Child and the Dance" at the opening of the classes of pupils of Miss Duncan. For the special matinees the services of John Cowper Powys have been enlisted. The author of "Wood and Stone," "Rodmoo" and "Visions and Revisions," late lecturer in literature for Oxford, Cambridge and London University Extension, will speak at each matinee on "The Dance as an Interpretation of Life." The first matinee will take place Thursday and the second matinee takes place on Friday, November 16. The others will be given on November 20 and 22, the last on Saturday, November 24, at 10.30 a. m.

The Little Symphony will play compositions by Gretry. The pupils of Miss Duncan will dance scenes from "Iphigenia" in Tauris, Gluck, and suite of waltzes (Schubert).

BALTIMORE

Baltimore, Md., November 8, 1917.

The Orpheus Club of Baltimore, Alfred R. Willard, director, opened its season Friday, November 2, with a concert at Albaugh Theatre, given in honor of the Luther Quadricentennial Celebration. Before proceeding with the arranged program, the club sang the splendid old Luther hymn in a very inspiring manner. The most effective numbers on the program were Sullivan's "The Long Day Closes," Brambach's "Summer Night," and an excellent composition by Richard Trunk, entitled "Autumn," which latter so pleased the audience that it was necessary to repeat it. The club sang with its usual excellent diction and precision of attack; but the tenors are, as yet, a trifle strident; we are accustomed to a mellower tone from the Orpheus Club. Bart Wirtz, cellist, was the soloist of the evening. His numbers included an exquisite serenade, by Jan Block, and a charming sonata in G minor, by Marcello.

Mabel Garrison Arouses High Pitch of Enthusiasm

The Thursday afternoon recitals at Ford's were inaugurated last week by Mabel Garrison with great success. Miss Garrison's voice was in perfect condition, and its flexibility and crystal clearness roused the audience to a high pitch of enthusiasm. The interesting program included several songs which were novelties to Baltimore. "L'Oiseau Bleu," by Decreus, was beautifully sung, as was the "Queen of the Night" aria from "The Magic Flute." Seven very interesting folksongs, one of which was introduced by Jenny Lind, composed the latter part of the program.

D. L. F.

Alda in "Sing Me Love's Lullaby"

Frances Alda has just made a Victor record of "Sing Me Love's Lullaby," and experts declare it to be one of the best in that company's representative output.

MUSIC ON THE PACIFIC SLOPE

ORNSTEIN DELIGHTS

SAN FRANCISCANS

Capacity Houses for La Scala Opera—Chamber Music
Enjoyed—Alma Gluck Sings

Curiosity regarding the manner in which San Francisco would receive Leo Ornstein, pianist extraordinary and much heralded through a publicity campaign of much ingenuity, was solved very soon after his first appearance, which took place at the Scottish Rite Auditorium, under the Healy management, the past week. San Francisco, doubting somewhat regarding the legitimacy of the "Wild Man's Dance" and arching eyebrows at his unique ideas regarding a "Funeral March," yes, even questioning his phrasing of Chopin, nevertheless took him close to its musical heart and welcomed him as warmly as if he were a veritable prodigal son just returned. No one dissented from the idea that Ornstein is what is vaguely known as "a genius"; no one questioned his wonderful technique, which is made keen and poignant through the most remarkable ability possessed by the player to listen to himself with entire success; every one wondered and admired and enjoyed the solid piano playing of two hours or so; and while there were critics who talked about supersensitiveness and tried to analyze the mental processes of this very extraordinary musical unit, there was a wild rush at the conclusion of his program, augmented by several extra numbers, to meet the pianist off stage. This feature had been arranged, no doubt, by Healy.

Walter Anthony said that "Ornstein reveals characteristics of constructive genius; and that the Russian composer bows to Bach, which does not, however, prevent him from writing scores such as counterpoint's father never dreamed of."

Redfern Mason stated that

As a pianist Mr. Ornstein is entitled to serious and admiring consideration. The extraordinary thing about this gifted lad—he is only twenty-one—is that his soul, as mirrored in his playing, is delicately feminine. He is a mother's boy; he is all dreams and nerves. He is tense to the verge of malady. You may not like Ornstein; but you cannot be indifferent to him. He belongs to the small clan of artists to whom men apply the name of genius.

Capacity Houses Endorse La Scala Opera Company

The Scala Opera Company achieved decided successes during the last week of its season in the Cort Theatre. Foremost among them was "Faust" with delightful and wonderfully gifted Maggie Teyte as Marguerite. There were other good performances and the attendance continued strong to the end. As "the proof of the pudding is in the eating," so continued payment for seats near to the limit of capacity furnishes strong endorsement. As a whole the season was successful and the impression created was distinctly good.

Chamber Music Enjoyed

The past week, the Chamber Music Society of San Francisco gave a beautiful performance of classical music in the Hotel St. Francis, where Mozart, Beethoven, and Schumann were represented by characteristic works of importance. That success was achieved may easily be inferred from the fact that the performers were Louis Persinger, director and first violin; Louis Ford, second violin; Nathan Firestone, viola; Horace Britt, cello; Elias Hecht, flute, and Gyula Ormay, pianist. The next concert will take place November 27.

Music Club Heard

The San Francisco Club gave an admirable concert at the St. Francis, also during the last week. Particularly

attention compelling was the performance of the Schumann sonata in F sharp minor, by Mrs. John McGaw, one of the very broad minded of San Francisco's skilled musicians. The program also included songs by Stella Margaret Jellica; piano playing by Elsie Young; and the work of the accompanist, Florence Hyde, was so good that it deserves special mention.

Alma Gluck Sings

Alma Gluck opened her San Francisco season, under the Greenbaum Concert Bureau management this afternoon at the Columbia Theatre. The program was long and representative of varied types of compositions. D. H. W.

SANTA BARBARA

Dr. J. H. Pearce, who has held important church positions in England and Canada, has assumed charge of the music at Trinity (Episcopal) Church. Dr. Pearce is an organist and orchestral leader of note.

Helen M. Barnett was soloist at the last community singing. Mendelssohn's "Hear, Ye Israel" was given with power and dignity, and the numbers that followed received a sympathetic interpretation.

The lyceum course opened on Tuesday, October 30, with the Montague light opera singers who provided an evening of attractive entertainment.

The event of the week was the interpretative reading with piano accompaniment of "Natoma," the opera of Joseph Redding and Victor Herbert, given by Mary Schauer and Eva Summer Schauer. This was under the auspices of the Music Study Club, and as the scene of the libretto is laid in Santa Barbara, and Miss Schauer is a native of the town, added interest was lent to the reading. Miss Schauer gave most intelligent reading of the libretto—charming and sympathetic in her interpretation of the various characters—and the accompanying music was lovely.

The Music Study Club is studying Indian music at the present time, the subject of the program for the next meeting being "Indian Song and Story." Mrs. Charles A. Hunt will be in charge of the program.

Lewis Thwaites, organist, composer, and teacher, has departed for Australia to be away a year. Mr. Thwaites has been organist at All-Saints-by-the-Sea, the Episcopal Church in Montecito.

LOS ANGELES

Cherniavskys Captivate Their Auditors

The Cherniavskys with their transcendent art gave two concerts in Los Angeles during the past week and charmed both the select few who are lovers of chamber music and the general public which only such magnetism as these three brothers possess can draw out to a concert where music of this character is given. Amusing are the many futile arguments that one hears between members of the audience as to which of the three, Jan, Mischel or Leo, is the greater artist, especially after they have astonished with some splendid rendition of a solo work.

Who could say which of the three most truly thrilled his auditors, Mischel with the Beethoven variations, Jan with the Schubert-Tausig march or Leo with the Paganini-Wilhelm D minor concerto?

The Gretchaninoff trio in C minor op. 38, which was given upon this occasion for the first time in this city,

was warmly received. In it the extraordinary ensemble playing of the Cherniavskys was well displayed and there were many expressions of astonishment that such perfect ensemble could be combined with such complete abandon.

The second concert offered works by St. Leger, Popper and Mischel Cherniavsky for cello; a group of Chopin's and the Bruch concerto. The chamber-music offerings included the Mendelssohn trio in C minor and a group of arrangements.

Tenor Decorates With Musical Courier Covers

G. Haydn Jones, tenor, has decorated his studio, or, rather, his reception rooms, in the Majestic Building, in a way that is flattering to the Musical Courier and has, at the same time, proved so successful that the idea is worth passing on. Mr. Jones has decorated the walls of his room with pictures cut from the pages of the Musical Courier. He has mounted them on card in a way that proves that his sense of the artistic is not confined solely to his music, and he has distributed them about the room with no less skill. The result is admirable.

A Record Draft

John Dupuy, noted conductor and teacher, says he is the champion loser of pupils through the draft. Fifteen of his promising boys have been taken from him and put into khaki. Fifteen! He says that this is a record, and no doubt it is. Naturally a man who has won such successes as Joe Dupuy has with his male choruses is much sought after by young men. But the result in war time, is certainly disastrous.

Notes

Dates have been announced for the series of concerts to be given by May MacDonald Hope, piano, Josef Rosenfeld, violin, and Charles Henri de la Plate, bass, as follows: Tuesday, November 20; Tuesday, December 18; Friday, January 18; Friday, February 15, and Friday, March 15. The offering of January 18 is a piano recital. The other concerts will consist of sonatas for violin and piano, and a group of songs.

A community chorus has been organized by Carl Bronson and Charles Trowbridge. This chorus will meet at the First M. E. Church every Tuesday evening. F. P.

SEATTLE

The week with the La Scala Grand Opera Company was a success. The following operas were given: "Rigoletto," "Butterfly," "Carmen," "Thais," "Lucia," "Bohème" and "Trovatore."

On the afternoon of October 23, Alma Gluck sang a delightful program assisted by Salvatore de Stefano, harpist, to a sold out house.

The Philharmonic Orchestra will give five symphony concerts with assisting artists as follows: Leo Ornstein, December 6; Orpheus Male Chorus, of Tacoma, January 16; Theo Karle, February 7; Maud Powell, February 28; Alice Gentle, April 24; also five "Pop" concerts. There has already been a big demand for season tickets.

On October 17, David Ward, baritone, Odessa D. Sterling, pianist and Ernest Fitzsimmons, violinist, gave a benefit concert in the Y. W. C. A. concert hall. Works by César Franck, Paganini, Liszt and Chopin, and songs from Brahms, Gounod and Handel made up the program. On the 18th, F. W. Zimmerman gave his fourth artist recital—Claude Madden, violinist, and Mrs. E. Franklin

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WALKER, DAVID H.
Musical Courier Correspondent
2243 Steiner St., San Francisco

Lewis, pianist, presented Grieg's F major sonata as well as many solo numbers.

October 26, the Musical Arts Society gave an evening of music for the benefit of a Christmas fund for the soldiers of the United States Army.

A delightful program of piano works was given Sunday afternoon, October 28, by advanced pupils of Harry Krinke. E. E. F.

SALT LAKE CITY

One of the most interesting concerts heard in Salt Lake City for a number of years was that given by the new L. D. S. U. School of Music last Friday evening in the largest Mormon Tabernacle, for the purpose of raising money to buy Liberty Bonds. Heading the program was Utah's famous singer, Lucy Gates, who sang the Lakme "Bell Song," and a group of American songs. There was, also, a chorus of one thousand voices that sang some stirring numbers. The program ended with the "Star Spangled Banner," sung by Miss Gates and the chorus, with a flag display as a surprise to the audience, which fanned the spirit of patriotism and enthusiasm to the highest pitch. Other artists taking part on the program were Edward P. Kimball, organist; A. C. Lund, baritone; Margaret Summerhays, soprano; Horace S. Ensign, baritone; Edith Grant Young, soprano, and Owen Sweeten, cornetist. Marian Cannon and Tracy Y. Cannon were accompanists. B. Cecil Gates, director of the School of Music, conducted.

A feature of the music life of the past summer was the series of organ recitals given by John J. McClellan and his associate organists, Edward P. Kimball and Tracy Y. Cannon. Since last April, there have been given one hundred and forty-four concerts, not including special concerts. Each concert has had an average attendance of a thousand people. Salt Lake boasts of one of the finest organs in the world which, with the wonderful acoustic properties of the Mormon Tabernacle, has attracted hundreds of thousands of the traveling public of America.

Leo Ornstein visited Salt Lake last Wednesday and played to a capacity house. Ornstein is interesting and will be assured of a good audience on his return date. B.C.G.

PORTLAND, ORE.

The opening concert by the Portland Symphony Orchestra, which is now in its seventh year, attracted a large audience to the Public Auditorium on Sunday afternoon, October 28. First came "The Star Spangled Banner," with Frederick W. Goodrich at the organ. Among the offerings were MacDowell's second "Indian" suite and Schubert's "Unfinished" symphony, which were played with classic spirit. Carl Denton conducted with his usual skill and authority. Truly, it was a fine concert.

On October 31, Alma Gluck gave a song recital in the Heilig Theatre, assisted by Salvatore de Stefano, harpist, and Miss Scheib, accompanist. The spacious theatre was crowded and many music lovers were turned away for lack of chairs. The recital was one of the Steers and Coman series. J. R. O.

REDLANDS

Olga Stub, head of the piano department of the University and Dean Hubach gave an interesting program recently in the Fine Arts building.

The first meeting of the season of the Music Teachers' Association was held October 27, at the home of the president, Lucia Smith. The speaker of the evening was Vernon Spencer, of Los Angeles and his unique lecture on "The National Spirit in Music" was received with much interest.

A talk on the "Value of School Credits for Private Music Study" was given by Lucia Smith before the members of the Child Welfare Association. The illustrations in dictation, scientific memorizing, interpretation and composition by a child of eight, brought forth amazed comments on the scientific aspect of the study.

The Soldiers' and Sailors' Song Book

The MUSICAL COURIER has received from the National Committee on Army and Navy Camp Music, the headquarters of which is at 130 East Twenty-second street, New York, a copy of "Songs of the Soldiers and Sailors," the new official songbook of the army and navy. It is a simple volume, bound in khaki colored cloth, and small enough to slip into any pocket. Inside are the words of some sixty-eight songs, including all the patriotic ones, some of the good old hymns, many popular songs of the Stephen Foster-Molloy school and some more modern ones, even "Keep the Home Fires Burning" of this war. Only one song gets its music printed, a "Chippewa War Song," lugubrious words to a melancholy native Indian tune, which makes one wonder who had the unhappy thought of including this number in what is otherwise a capital book, exactly fitted to the purpose for which it is intended. At the end there is a list of suggested songs. The words of them are not printed and the compilers of the book are undoubtedly right in assuming that the boys know most of them. The list includes such popular favorites as "If I Knock the 'I' Out of Kelly," "I've Got Rings on My Fingers," "I'm Afraid to Go Home in the Dark" and other classics. The book ends with several blank pages, on which the words of omitted favorites can be written.

It is a very practical, useful book. It will bring a great deal of joy into the lives of thousands and thousands of soldiers who love to sing. And those who do not sing will find the leaves just the right size for cigarette papers—and not much too thick. However, one is willing to wager the compilers of the book did not think of this when they selected its size.

CHICAGO LETTER

(Continued from page 34.)

There was another avalanche of concerts last Sunday afternoon—eight in number—and all had fairly good attendances.

Charles W. Clark Donates Proceeds to Charity

In donating the proceeds of his annual Chicago concert to the Fatherless Children of France, Charles W. Clark showed his willingness to help a worthy cause. To listen to this prominent artist there gathered in the Powers Theatre, Sunday afternoon, November 11, a large and exuberant audience. For the occasion Mr. Clark had arranged a novel and interesting program to suit all tastes and the enthusiastic plaudits of the auditors proved that he accomplished his purpose. Charles W. Clark's intellectual and dramatic gifts and his many other remarkable qualifications are known quantities and need not be dwelt upon here. This writer was able to hear only the group made up of the "Trois Ballades de Villon" of Debussy, and the following one, which contained the Brahms "O That I Might Retrace the Way," "Songs My Mother Taught Me" (Dvorák), "Child's Grace" (Arthur Hartmann), Theodora Sturkow-Ryder's "A Messenger" and Collins' "Butterflies" (the two latter composers are Chicagoans). Mr. Clark is an artist in the best sense of the word—one who has the ability to make the most uninteresting song interesting and who never fails to charm his listeners. That he is an authoritative artist was evidenced in everything he did, proving that he is deserving of the title "master of the song world," for he is that. It is seldom that one derives as much pleasure from a recital program as was the case on this occasion.

As accompanist, Mr. Clark had Gordon Campbell, that most reliable artist, whose work is always a source of rare artistic pleasure. He played without music in a most convincing manner.

Edna de Lima's Recital

When the writer reached the Cort Theatre, where F. Wight Neumann presented Edna de Lima, the gifted songstress was singing the last half of her final group. Her singing of La Forge's "By the Lake" and "How Much I Love You," made one regret that the entire program could not have been heard. This charming soprano made a highly favorable impression when she appeared here for the first time last season and this was considerably deepened on her second appearance. So hearty was the applause following her last numbers that Mme. de Lima was constrained to add encores, which she did in a most convincing way.

Samuel Gardner's Violin Recital

Over at Cohan's Grand—also under Neumann's direction—Samuel Gardner gave a violin recital and in it won distinct success. This young and talented violinist is not unknown here, having been one of the first violins of the Chicago Symphony Orchestra last season and appearing with that organization as soloist. Gardner is a violinist with much to recommend him and one who undoubtedly will in the not far distant future reach the very front rank among young virtuosi. His interpretations are sane, intelligent and of artistic worth and win him the full approval of the press and public alike. Gliere's "Romance," Boccherini's "Allegretto" and "Souvenir de Moscow" (Wieniawski) were things of sheer beauty as played by Mr. Gardner. The balance of his program was more ambitious, comprising among other things the Tartini A major fugue, the Handel D major sonata and the B minor concerto of D'Ambrosio.

No better accompanist than Isaac van Grove could have been chosen. His accompaniments not only afforded constant support but also were admirable in every other respect.

Philharmonic Orchestra Concert

A good sized audience was on hand to enjoy the sixth concert of the Philharmonic Orchestra at the Illinois Theatre on the same Sunday afternoon. Conductor Arthur Dunham had again prepared a well balanced and interesting program, which was opened with "The Star Spangled Banner." The overture to "Oberon," played with much enthusiasm, followed. The andante con moto from the fifth Beethoven symphony was given a sane but weak reading. On the other hand, the "Four Slav Dances" by Dvorák were accorded a brilliant interpretation by Dunham and his men. After the intermission the Sutro Sisters, heard recently in recital here, played the Mendelssohn-Moscheles "Variations on a Theme by Weber" for two pianos. The gifted pianists, ably seconded by the orchestra, gave such a creditable performance of the work that they were compelled to give two encores, so insistent was the applause. The meditation from "Thais" brought forth in the violin solo Leon Marx, first concertmaster of the orchestra. Three numbers by Grainger and the polonaise from "Eugen Onegin," by Tchaikovsky, brought the concert to a happy conclusion. The Philharmonic Orchestra, under Arthur Dunham, is here to stay, and though it is yet in its infancy, it has grown so rapidly in the esteem of the public in the few concerts given that today it ranks second only in Chicago to the Chicago Symphony Orchestra—a high tribute to Dunham and his men after so short an acquaintance.

Reuter's Piano Recital

At the same hour Rudolph Reuter, one of the foremost American masters of the keyboard, and head of the piano department of the Chicago Musical College, was presented by Carl D. Kinsey in a piano recital before a very large audience at the Playhouse. The first half of the program, which could not be heard by this reviewer, included the Mendelssohn prelude and fugue, two songs without words by the same composer, the Brahms fantasies, op. 116, book 2, and the piano and violin sonata by César Franck, in which Mr. Reuter was assisted by the Chicago violinist, Leon Sametini. The last part of the program was sufficient, however, for this writer to regret his previous absence from the hall. In the last two groups the varied

compositions presented by the recitalist gave him full sway to disclose his complete pianistic equipment. He revealed a tone of great beauty in the Hensel "Berceuse," splendid technic in the ultra-modern and tedious second Busoni sonata, elegance of touch and poetic insight in the Brahms-Gluck "Gavotte," fleetness of fingers in the delightful "Polonaise Americaine" by Carpenter, and brought out all the beauties of Brune's impromptu, which on this occasion had its first hearing. The work well deserved the sterling reading accorded it by Mr. Reuter, as it is one of the best compositions written by Adolf Brune, the distinguished composer and pianist. "Lotus Land," by Scott, was accorded a charming interpretation, and a new piece by Bernard Dieter is well styled "Avalanche." "Au Bord d'une source," by Liszt, was accorded a masterly reading by the recitalist, who concluded his program by a wonderful exhibition of piano playing in the "Legend of St. Francis Walking on the Waves." Though this number has often been presented here by artists of international fame, it is doubtful if any better reading of it has ever been heard. At its conclusion the audience broke into a tempest of applause and expressed so forcefully its desire for more that an extra number had to be added to the already long program.

Ruth Ray at Central Music Hall

Ruth Ray is beginning to reap the results of serious study. In her playing of Sunday afternoon at Central Music Hall, where she appeared in a joint recital with Rene S. Lund, baritone, she did excellent work in her bowing, her tone, her rhythm and her interpretation. It was playing with real charm. Miss Ray should go very far on the road which leads to success, for she has besides her talent and ability to work, the necessary physique, which is generally the weak spot in the aspiring women violinists.

Hans Hess, Violoncellist

Hans Hess, who assisted at the second recital of Jacques Amado, tenor, in Kimball Hall on Sunday afternoon must be counted as one of Chicago's serious musicians. His tone is beautiful and sonorous and his playing shows that he is a man who thinks. Mr. Hess is not only a player who is convincing, but a teacher as well, for he is one of the few cellists who are able to interest and hold pupils. Chicago may well be proud of the fact that he is turning out real players who are filled with enthusiasm for this difficult instrument. Mr. Amado has a tenor voice that is quite unusual. JEANNETTE COX.

National Opera Club à la Russe

Mme. Tamara Lubinova and George Baklanoff, of the Chicago and Boston Opera companies; Mischa Levitzki, pianist; Nicholas M. Goldenweiser, of the Russian Supreme Court; Cesare Sturani and Adamo Didur were among the guests present at the Russian afternoon of the National Opera Club of America, Katherine Evans von Klenner, founder and president, November 8. Lila Robeson, of the Metropolitan Opera, was chairman for the topic of the day, "Modern Russian Music." The presentation of the subject was followed by discussion and questions, as well as a dissertation on the composers of Russia, with musical illustrations, by Tamara Lubinova. Another paper, prepared by George Baklanoff, was read by Mildred Holland. An aria from Glinka's "La Vie pour le Czar" was sung by Vera Amazar, soprano of the Grand Opera Houses of Petrograd and Monte Carlo, with Signor Sturani as accompanist. Later the singers contributed Tchaikovsky's "Un Mot, un seule Mot," and a song by Rachmaninoff. The program closed with the usual oratorio, by Messrs. Hubbard and Gotthelf, for which Borodin's "Prince Igor" supplied the subject. It was delivered with wonderful finish and effect.

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SOME OF THE GUESTS AT THE RECEPTION GIVEN IN HONOR OF TAMAKI MIURA, THE JAPANESE PRIMA DONNA, ON NOVEMBER 4, BY MRS. JULIAN EDWARDS IN THE STUDIO OF ALBERT BUCHMAN, NEW YORK. Mrs. Edwards was assisted by Flora Bridges and Helen Meyer. Among the guests present were Mr. and Mrs. William J. Guard, Mr. and Mrs. William Wade Hinshaw, Mr. and Mrs. Mark Fonraoff, Prince Inanadin of Roumania, Rubin Goldmark, Henry Hadley, Mrs. William Rogers Chapman of the Rubinstein Club, Max Hirsch of the Boston Grand Opera Company, Professor and Mrs. Perry of the Pratt Institute, Sue Harvard, Blanche da Costa, Mr. and Mrs. Arnold Volpe, Florence Turner Bianco, Thomas H. Thomas, Miss Elman, Mr. and Mrs. Imanishi of Tokyo, Mr. Isham, James Duff, Mr. and Mrs. Charles Schenk, Mr. and Mrs. Adams, Mme. Clement, and Katsuya Iba of Osaka, Japan.

Metropolitan Opera Boxholders

Below is a list of the boxholders in the parterre, or so called "Golden Horseshoe," of the Metropolitan Opera House for the season 1917-18:

1. Mrs. Ogden Golet.
2. M. Orme Wilson, Mrs. Cornelius Vanderbilt, alternately.
3. Mrs. E. Reeve-Merritt, Wednesdays.
5. George Peabody Wetmore.
6. Mrs. Harold Brown.
7. John Wood Blodgett, opening night.
8. Mrs. W. Watta Sherman, even Mondays, odd Thursdays and odd matinees.
9. W. L. Harkness, odd Wednesdays.
10. Vincent Astor.
11. Major W. D. Straight.
12. Mrs. E. H. Harriman.
13. C. T. Mathews, even Fridays.
14. Archer M. Huntington.
15. Arthur Curtis James.
16. Frederic B. Pratt, even Wednesdays.
17. Joseph Eastman, even Thursdays.
18. Mrs. H. E. Huntington, odd matinees.
19. Henry A. C. Taylor.
20. George Henry Warren.
21. Griswold Thompson, even Thursdays.
22. Mrs. William Lowe Rice, odd Fridays.
23. Miss Iselin.
24. E. H. Gary, odd Mondays.
25. Adrian Iselin, even Thursdays and odd Fridays.
26. Mrs. William D. Sloane, Mrs. H. McK. Twombly, alternately.
27. Henry Clay Frick.
28. H. P. Davison, Charles Steele, alternately.
29. William H. Porter, even Wednesdays.
30. Albert H. Wiggin, odd Thursdays.
31. Thomas W. Lamont, even Thursdays.
32. Elbridge T. Gerry.
33. Mrs. Louis T. Hoyt, Wednesdays.
34. Frederic Courtland Penfield, Thursdays.
35. Edward J. Berwind, Fridays.
36. Mrs. G. G. Haven.
37. E. H. Hooker, even Mondays.
38. Finley J. Shepard, Thursdays.
39. John T. Pratt.
40. R. Fulton Cutting.
41. Harold I. Pratt, odd Mondays.
42. Mrs. Richard Gambrell, Mrs. Giraud Foster, J. Stewart Barney, Mondays and Fridays, alternately.
43. Mrs. Newbold Morris, even Thursdays.
44. Mrs. Vanderbilt.
45. Henry R. Hoyt.
46. Rosina S. Hoyt.
47. Rufus L. Patterson, even Mondays.
48. E. Francis Hyde, Wednesdays.
49. J. P. Morgan.
50. A. D. Juilliard.
51. Mrs. P. M. Lydig, even Mondays.
52. Miss Leary, Wednesdays.
53. Capt. W. C. Beach, odd Thursdays.
54. Mrs. Frederick Pearson, Fridays.
55. Mrs. Eugene Reynal, odd matinees.
56. August Belmont.
57. Lewis L. Clarke, even Mondays.
58. Daniel Guggenheim, S. R. Guggenheim, Wednesdays.
59. James Speyer, Fridays.
60. Mrs. Clarence M. Hyde, odd matinees.
61. W. K. Vanderbilt.
62. C. N. Bliss, Miss L. P. Bliss, Mondays, Thursdays, alternate matinees.
63. Bertram H. Borden, Howard S. Borden, Wednesdays, Fridays, alternate matinees.
64. George F. Baker, Mondays, Thursdays and odd matinees.
65. William Fahnestock, Major Clarence Fahnestock, Dr. Ernest Fahnestock, Dr. C. G. Campbell, Wednesdays, Fridays and even matinees.
66. Henry Clews, George J. Gould, alternately.
67. O. H. Kahn.
68. Herbert Lee Pratt, even Mondays.
69. Walter Graeme Ladd, odd matinees.
70. Walter P. Bliss, William Willis Reese, alternately.
71. Clarence H. Mackay, opening night.
72. Harris Fahnestock, odd Wednesdays.
73. Mrs. Henry Devereux Whiton, Fridays.
74. Charles B. Alexander, Helen O. Brice, alternately.
75. Jacob H. Schiff, odd Wednesdays.
76. John Aspergren, odd Thursdays.
77. Ogden Mills, Mrs. Whitelaw Reid, alternately.

23. W. Seward Webb.
24. E. R. Stettinius, odd Mondays.
25. E. B. Close, Wednesdays.
26. Miss Jennings, matinees.
27. Dr. W. B. James.
28. Robert Walton Golet.
29. H. M. Tilford, Wednesdays.
30. Mrs. William Starr Miller, odd Fridays.
31. Mrs. Henry B. Hyde, odd matinees.
32. William Ross Proctor.
33. Mrs. Arthur Ryle, odd Wednesdays.
34. Mrs. Charles H. Senff, odd matinees.
35. Mrs. W. Bayard Cutting.
36. George D. Pratt, odd Mondays.
37. Hamilton Carhardt, even Mondays.
38. Charles H. Sherrill, odd Fridays.
39. H. P. Whitney, Payne Whitney, alternately.
40. Luther Kountze.
41. N. F. Brady, opening night, even Mondays.
42. E. S. Harkness, even Wednesdays.
43. George Edward Kent, even Fridays.
44. Mrs. James B. Haggis, odd Mondays, even matinees.
45. W. A. Clark, Wednesdays.
46. Charles M. MacNeill, odd Thursdays.
47. John D. Ryan, Fridays.
48. Mrs. Andrew Carnegie, odd matinees.

The Nevins in Joint Recitals

Olive Nevin has returned to New York after completing a successful series of three concerts in the immediate vicinity of Boston. In these she was accompanied and ably supported by Julia Kananoff, who at one time was assistant



OLIVE NEVIN.

to Teresa Carreño. During her stay in Boston, Miss Nevin completed arrangements to give joint recitals with her cousin, Frances Nevin, the well known reader and interpreter of opera. These artists, assisted by Mme. Kananoff,

will unite in presenting Arthur Nevin's operas to American music lovers throughout the country. The recitals will begin within a short time, the initial one taking place in Boston.

Letz Quartet Notices

Following are excerpts from the metropolitan dailies regarding the debut performance of the Hans Letz String Quartet, Aeolian Hall, October 30:

The Letz Quartet is already a well controlled, sympathetic organization, a little dry at times in tone, but at others warm and vigorous; a quartet, in short, not unworthy to fill the shoes of its famous parent, the Kneisel Quartet. The quartet gave it with infectious spirit, and at the end the audience recalled the four musicians to bow their acknowledgments again and again.—New York Tribune.

There is already much to commend. In precision and unanimity the players were admirable. There was an invigorating spirit in the style of the organization. It was in the general vivacity of the playing as well as in the balance that the greatest promise of the new quartet was manifested.—New York Sun.

The initial effect of the four, to say the least, was praiseworthy. There is already substantial merit in its playing, and the members have strong reason to feel pleased with the nature of their first audience and the heartiness of the applause.—New York Evening World.

As already told in the American, the Letz Quartet is an offshoot of the Kneisel Quartet. All of the members, including Sandor Harmati, second violin; Edward Kreiner, viola player; and Gerald Maas, cellist, are young men. But their playing last night, if not perfectly finished, perfectly balanced and flawless in intonation, was governed by artistic reserve and genuine musicianship, and left little to be desired in rhythmic precision and unanimity. At the close, as at the beginning of the concert, the Letz Quartet was honored with prolonged applause.—New York American.

Hans Letz, who for several seasons was second violinist of the Kneisels, is the leader. In tone, in ensemble playing and in excellence of interpretation the new quartet has much in its favor. Every member is well fitted for chamber music. Haydn's quartet, op. 64, No. 4, and Beethoven's quartet, op. 95, were admirably played. The applause was most hearty.—New York Herald.

All are good performers, and have, with Mr. Letz, the gift of instinctive co-operation so necessary to good ensemble playing. Considering the short time that they have been associated, their mutual understanding is truly remarkable.

The Letz quartet evidently intends to follow the Kneisel model. In fact, it may almost be said to have taken up the work where the older group dropped it. Mr. Letz himself is the spirited and confident leader, and will undoubtedly develop more beauties of tone as this confidence increases.—New York Evening Mail.

To the interested listeners it seemed as if the Letz musicians accomplish much in harmonious ensemble. Their productions appeal greatly to those who may desire in the refinements of string music and find satisfaction therein. Of the three compositions played, the last seemed to stir the audience more than the others. It contained perhaps more color and spirited movement.—New York Evening Sun.

Their playing showed that they have evidently rehearsed diligently and intelligently. Haydn and Beethoven were on the pro-



THE LETZ STRING QUARTET, Hans Letz seated.

gram; also a quartet by Leo Weiner, which is agreeable and not conspicuously original.—New York Evening Post.

These four showed themselves last evening skilful players individually and possessed of the true spirit of chamber music—equal co-operation and subordination to the end of perfect ensemble. Mr. Letz's quality has long been known from his work in the older organization. The ideals that he shared in that it is evidently his purpose to implant in the quartet he has now formed. In the matter of style, in the details of ensemble, in finish, tonal balance and beauty of tone a high level has been aimed at. For the first concert of the new string quartet a remarkably high level was reached. The performance of the Letz Quartet last evening was one that would rejoice the soul of the lover of chamber music, not only for what it was, but for what it promised. The program included Haydn's quartet in G, op. 64, No. 4, not one of the most familiar, which was played with delightful animation and spirit; Beethoven's in F minor, op. 95, wherein Mr. Letz showed an especial authority, and the organization as a whole a fine feeling for style and a quartet in E flat, op. 4, by Leo Weiner.—New York Times.

Elsie Lovell Sings for Soldiers

Elsie Lovell, the contralto pupil of Mme. Soder-Hueck, New York, sang at one of the soldiers' camps near New York recently, under the auspices of the Y. M. C. A. As usual, the charming singer pleased with her rich and mellow voice, which she well understands how to direct.

Eleanor Painter to Act

It will be a new departure for Eleanor Painter, the soprano, to act a speaking role without vocal interpolations. She is to appear in a comedy called "Art and Opportunity" (a wretchedly bad title) at the Knickerbocker Theatre, New York, opening November 26.

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